

# S P O N S O R

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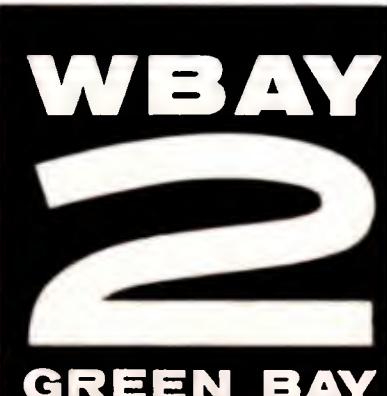
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## LIKE FATHER... LIKE SON?... the Land of Milk and Honey?

Look on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the well-educated, well-heeled, well-dressed business man whose profession is farming.

Is storybook stuff, this market of ours! . . . acres of small cities and thousands of big dairy farms – 400,000 TV families.



### NEW INDUSTRY KEEPS ITS EYE ON METRECAL

Booming weight control business watches the leading brand in its network tv approach

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### Exclusive: an agency report on syndication

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### Farm radio's drug billings in sharp rise

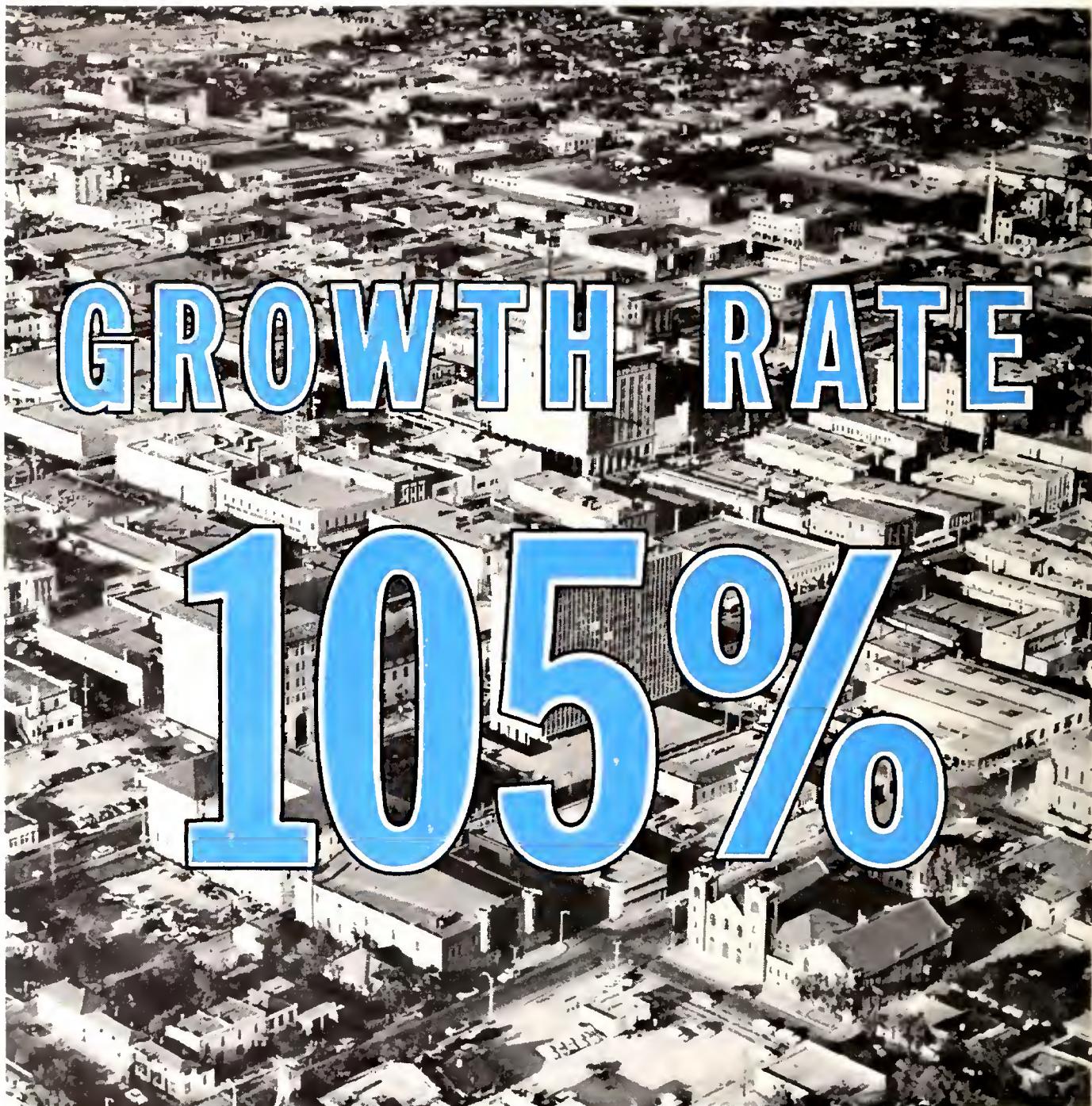
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### How Coty's Drew plans tv marketing

Page 38

DIGEST ON PAGE 4

**THIS IS ALBUQUERQUE**



**GROWTH RATE  
105%**

Ten years ago, Albuquerque, New Mexico, was not included among the nation's top 100 cities in population.

Now, the 1960 Census shows that Albuquerque has more than doubled in population in the last 10 years and ranks as the nation's 60th largest city!

These figures confirm what many people have realized for some time: that fast-growing Albuquerque is a major market . . . a billion-dollar market no advertiser can afford to ignore.

And these people also know that KOB-TV dominates the exploding Albuquerque market—in ratings and in homes delivered. It's your best buy in atomic Albuquerque.

**KOB-TV**  
**NBC Affiliate**  
**Albuquerque, N.M.** **4**

# In Buffalo and Western New York for product



## identification use the station most



## closely identified with the market

A minor point, perhaps, but even WBEN-TV station ID's picture the Buffalo-Western New York market.

Never-ending is the WBEN-TV effort to be the station most closely identified with the likes and the loyalties of this important area. Since 1948, when Ch. 4 pioneered television on the Niagara Frontier, good public service programming and quality local programming were the standards set and followed to build loyal audiences.

Today, to best identify your product with the shopping habits of the more than 2,000,000 people in this metropolitan market, *use the station they watch most often*. Make your TV dollars count for more — on Ch. 4, the station identified with top coverage, penetration and sales in Western New York.

*National Representatives:*  
Harrington, Righter and Parsons

**WBEN-TV**  
The Buffalo Evening News Station

CH. 4  
**CBS in Buffalo**

# ORLANDO

....Florida's FASTEST GROWING Market!

In the past decade, Orlando's Metropolitan Area population zoomed 124.5% to 318,487. Orlando's area growth rate ranks 3rd in the entire nation.

## CENTRAL



## FLORIDA

....WDBO'S MARKET of a MILLION !

In fact, more than a million people live in the Central Florida marketing area served by WDBO-TV and WDBO Radio.

to reach the heartland of Florida, use the DOMINANT CHERRY BROADCASTING COMPANY'S

## WDBO - TV

CHANNEL 6 - 100,000 WATTS

CBS Television Network

&

## WDBO

580 Kc - 5000 WATTS

CBS Radio Network

Represented by Blair

© Vol. 15, No. 2 • 9 JANUARY 1961

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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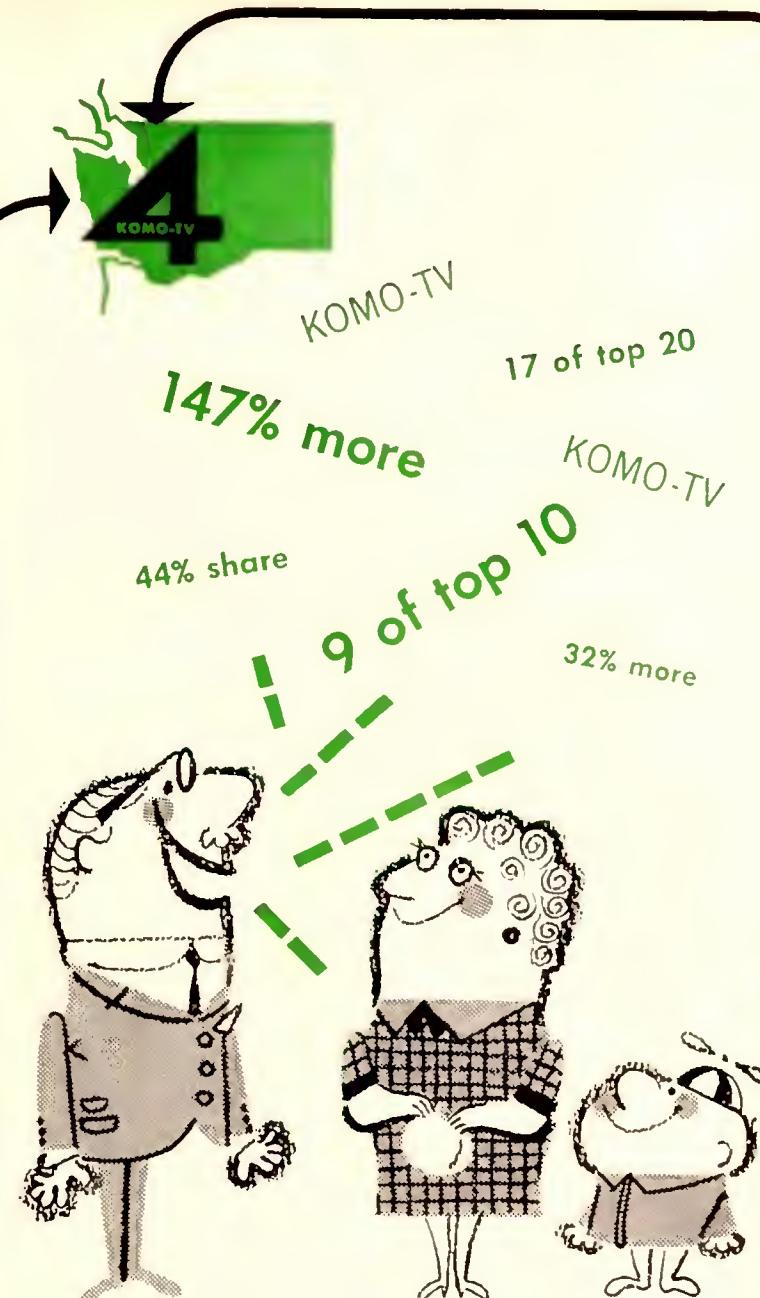
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The latest figures show...

Western Washington viewers watch KOMO-TV more than any other station!

Throughout the past year in prime time, 6:00 to 10:00 PM, KOMO-TV has averaged 32% more audience per average quarter hour than the second station; 147% more than the third station.

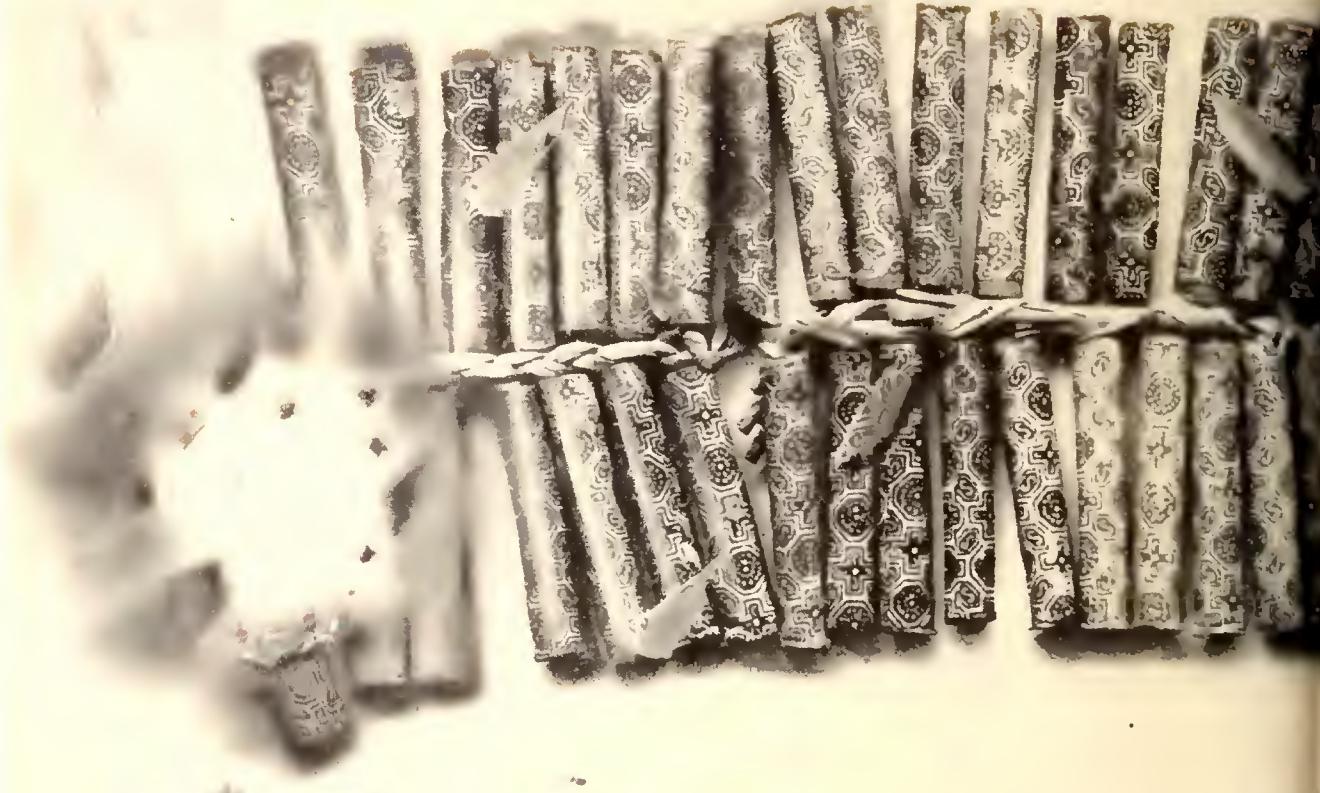
AND has consistently had 4 times as many programs in the top 20 as all other stations combined!

**KOMO-TV CHANNEL 4**

SEATTLE, WASHINGTON



Source: ARB October 1959 through November 1960



## There is nothing harder to stop than a trend.

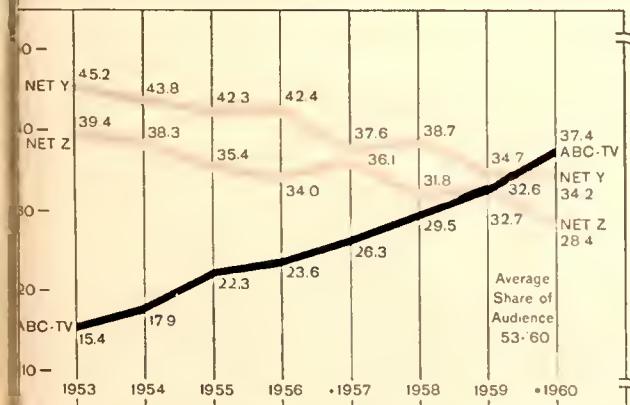
Particularly, a trend like the one we have in mind: ABC's move to the top in network television viewing. For, this trend, as the chart-minded will note on the right, started trending back in 1953, gained momentum each successive year and, significantly, scored its sharpest advance in 1960.

Note also that this activity has been charted, Nielsen-wise, in the country's largest *competitive* television arenas. In precisely those key market places where *all* 3 networks put their best show business foot forward for the choice of the Viewers. And where the Viewers (also known as Dial Twisters) by their

choice separate the best from the rest.

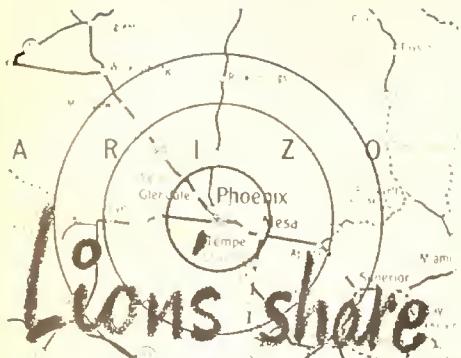
Note, most importantly, that this trend is here to stay. It is the inevitable result of an irresistible programming force. Namely, trend-making—not trend-following. Namely, a consistent record of coming up with the newest twist for the Dial Twisters.

As in westerns: *Maverick*. As in private eyes: *The Sunset Strip*. As in law and disorder: *The Untouchables*. As in comedies, this new season: *The Flintstones*. As in public service programs, with the most ambitious visual history project ever: *Winston Churchill: The Valiant Years*.



The explosive action of this audience trend is triggering, as it must, an equally dynamic sponsor reaction. ABC-TV billings zoomed another 30% in 1960 —far outstripping the industry's growth rate. In view, then, of the trend's known direction and velocity, wouldn't 1961 be the year to go with it . . . and make ABC your first choice?

**Watch ABC-TV in '61...  
more and more people will**



**Lions share  
of Phoenix air**



First-place  
in 310 quarter hours  
...out of a possible 360  
(6 a.m.—midnite,  
Monday thru Friday).

Share of audience  
—mornings, 20;  
afternoons, 19;  
evenings, 23.

According to the July, 1960,  
Phoenix metropolitan Pulse  
...the hottest buy  
in the Valley of the Sun...

**K R I Z**  
**phoenix**  
call robert e. eastman & co., inc.

## NEWSMAKER of the week

*There's a new wind blowing in the field of station representation with the acquisition of Headley-Reed by The Bolling Co. The \$500,000-plus package purchase, effective 1 February, puts Bolling in the top rep ranks in terms of size and billing, and points to new movement in a broadcast area which has tended to be settled, staid, disinclined to "make waves."*

**The newsmaker:** George W. Bolling, founder and president of The Bolling Co., is still making news after 36 years in the broadcast business. And, unlike some of his representative colleagues, he's expanding and moving upward with new plans rather than holding to a profitable status quo.

Final acquisition plans have not been made, but it looks as if station lists of both Bolling and Headley-Reed will be winnowed down to give more emphasis to major-market areas. Bolling now represents some dozen TV stations, about 30 radio, and the number of facilities is expected to be between 40 and 50 stations evenly divided between TV and radio.

Personnel discussions are still being conducted, but at this point the new management team has decided to make use of three top executives from Headley-Reed.

They are former Headley-Reed president John Wrath, who will be Midwest v.p.; Jack Hardingham, New York v.p.; and Robert Schmid, new executive v.p.

The Bolling move follows a general business pattern of mergers and acquisitions which "make big companies bigger" in their competitive stress to give expanded and better service, explains Mr. Bolling, adding that "You must move with the times or retrogress." He sees this expansion as "fulfilling two major functions: increasing sales by bringing in more and experienced sales power and enhancing services" now being provided.

George Bolling has been a broadcast pro since 1925, when he became Chicago's first commercial spot radio salesman in a stint at KYW and for other Westinghouse stations, covering a territory which spanned the West from Ohio to California. His initial representation experience was gained with the John Blair Co., for which he was Detroit manager and then vice president (and second largest stockholder) in New York. Just 11 years ago to the acquisition date—1 February—he organized his own company.

Mr. Bolling spends much of his time traveling between branch offices, 13 in all. He's a graduate of the U. S. Naval Academy and, in off hours, likes to golf, hunt, fish and raise pure-bred Holsteins on a farm in Michigan.



George W. Bolling

by Joe Csida

# Sponsor backstage

## Stations sticking their necks out, too!

In my enthusiasm in the past several columns over the apparent increase in fearlessness and social consciousness on the part of sponsors and their advertising agencies in bankrolling controversial and/or unpleasant, disturbing programs I have overlooked the simple fact that the networks and stations carrying these shows deserve as much applause as the underwriter of them. In some cases, more. So I hasten herewith to correct that oversight.

Of course the networks, both TV and radio, deserve a full measure of kudos when they run, sustaining or sponsored, important programs which are almost certain to antagonize a segment of the population. And all the webs have run shows of this type for many, many years, with, in my judgment, completely inadequate credit on the part of most of the entities. Yet one expects the networks to take unto themselves a goodly share of this kind of social responsibility. It always impresses me even more when local stations boldly, and with a seeming disregard for the commercial consequences, speak out on the air for a cause which needs a voice, but is likely to be unpopular in the community.



### This one plunged right in

Here, too, as in the case of the advertisers, themselves, and in the case of the networks, this type of daring on the part of local stations is on the increase.

You will surely recall that one of the most dramatic and violent recent episodes in the area of controversial and dynamite-laden situations was that which found New Orleans faced with the necessity to integrate in the public schools. As a matter of fact, if you are a reasonably steady *Backstage* customer, you may even recall that I did a piece on the boldness of Revlon, demonstrated by their sponsorship of a very thoroughly integrated Harry Belafonte show, bankrolled at the very real risk of losing a large number of attractive, young white mothers in New Orleans as Revlon patrons.

Well, perhaps Revlon's willingness to tilt with the windmills is as nothing compared to the courageous stance taken by station WWL-TV, channel 1, in New Orleans itself. When the school integration crisis started in their town, Larry Carino, who runs the station, and his news director Bill Reed felt that regardless of how ugly a portrait was developed, it was their duty to present the picture of New Orleans reaction to the effort to integrate in the schools. So their cameras caught, and their transmitters flashed to the community, the nauseating picture of some of their young matrons kicking and cursing white people and Negroes alike for attempting to meet the federal legal requirement to integrate in the schools.

After a week of the most candid pictorial presentation of the un-

(Please turn to page 11)



NEGRO  
Community  
Programming



SPANISH  
PUERTO RICAN  
Programming



of Whirl-Wind  
sales action

# WWRL

NEW YORK DE 5-1600  
\*10:00AM-5:30PM \*\*5:30PM-10:00AM

## WTRF-TV STORY BOARD



Special Awards Announced!  
JEALOUS MAN AWARD goes to the man who shot his sweetheart when she told him she ate her breakfast with gusto.

T. R. Effic!

Wheeling wtrf-tv

COMMUNITY CHEST SLOGAN AWARD goes to the originator of "We're putting all our begs in one ask it."

wtrf-tv Wheeling

BEST NAMED DRINKS AWARD to Three Cannons Bottleneck Bridgeport, Ohio for the David & Goliath, one small one and you're stoned, and the Alcatraz, big shot on-the-rocks.

Wheeling wtrf-tv

MOST DOMESTIC STORY AWARD goes to the housewife in Tibet Smelling something burning, she rushed into the kitchen crying, "Oh my baking yak!"

wtrf-tv Wheeling

MERCHANDISING AWARD to wtrf-tv's Kirk Jackson for giving alert advertisers the channel 7 come 11 point sales booster merchandising plan.

Wheeling wtrf-tv

UNIQUE GIFT AWARD goes to the maker of a musical garbage can that plays "Nobody Knows the Ribble I've Seen."

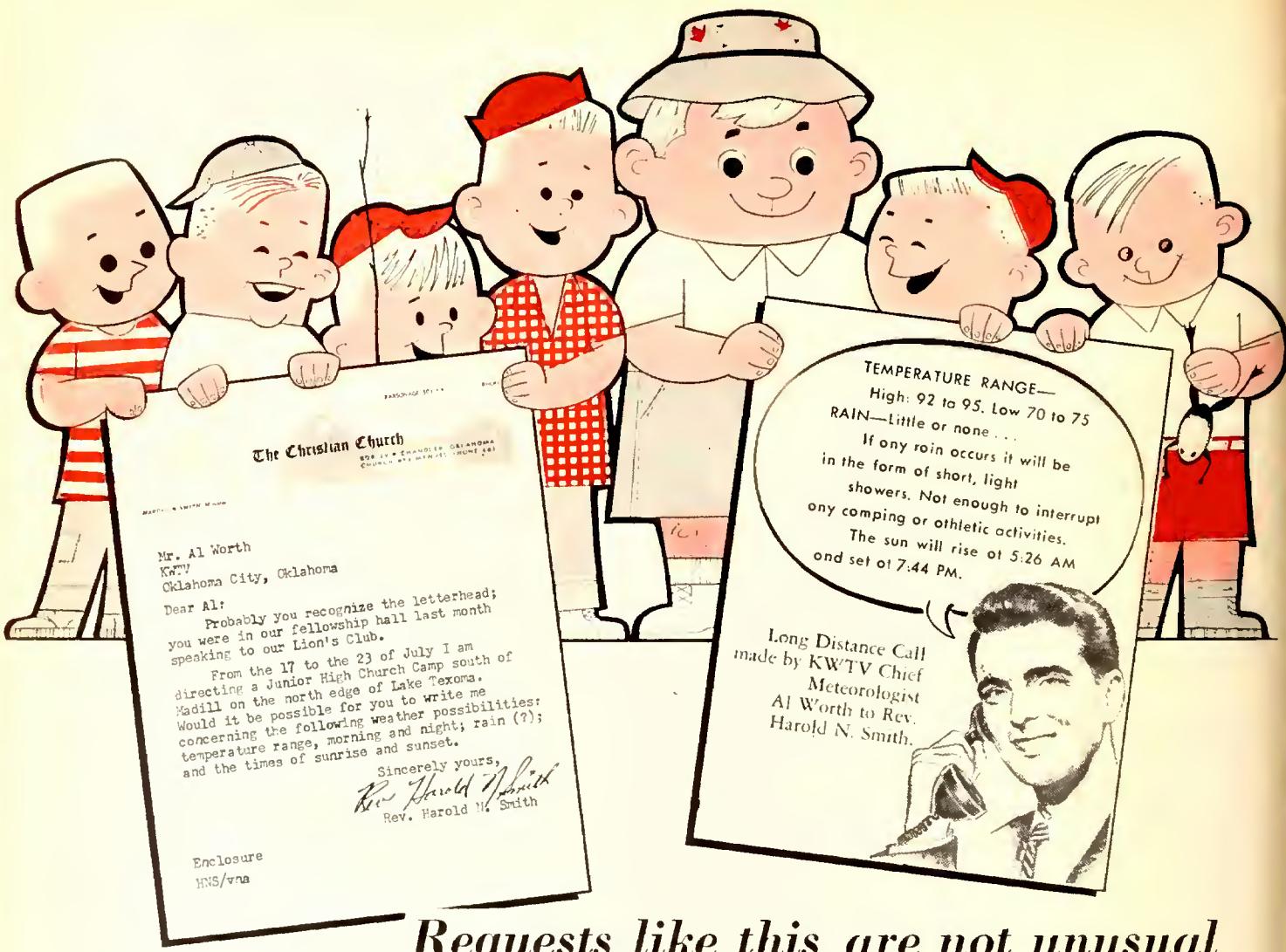
wtrf-tv Wheeling

BEST F CURE AWARD goes to the 7,500 retail outlets in the Wheeling Market far ringing up \$1,725,256,000 in sales annually. That's some figure! Ask George P. Holmgren to tell you how wtrf-tv stacks up around here.

CHANNEL  
SEVEN



WHEELING,  
WEST VIRGINIA



## Requests like this are not unusual in the KWTW Weather Department.

Oklahomans in all walks . . . pilots, farmers and ranchers, businessmen, building contractors, sportmen and wash-line worriers . . . look to KWTW for reliable weather facts.

In addition to interpreting and reporting Oklahoma's universal conversation-piece . . . weather . . . KWTW's Chief Meteorologist Al Worth is in constant demand as a civic speaker. Here is reflected the vital importance of weather in Oklahoma, and the popularity of KWTW's 6 daily weathercasts.

### Oklahoma's Weather Eye-

**KWTW**  
OKLAHOMA CITY

*The TOWER with SALESpower in Oklahoma!*



EDGAR T. BELL, General Manager

JACK DeLIER, Sales Manager

attractive facts, Carino and Reed decided it wasn't enough. They decided that what the city needed was a dramatic and honest documentary to show exactly what happened to a town which went in the undemocratic, fanatical direction, which some otherwise perfectly respectable citizens of New Orleans seemed to be inclined to go.

So they sent a reporter and a lensman into the land of Faubus, more commonly known as Little Rock, Arkansas. The reporter was a gentleman named Bud Dancy, a native of Little Rock. Dancy interviewed segregationists and integrationists in his home town. He talked with the school board superintendent and the principal of Central High School, where you'll recall so much of the sickening resistance to integration in Little Rock took place. But most dramatic and impressive of all, he talked to the people of Little Rock, the man and the woman on the street.

Dancy's story on film had a simple, easy-to-understand moral. Called *Crisis in Our Time* it showed that Little Rock's fanatic, prejudiced, violent resistance to the laws of the land in the matter of integration in the school had accomplished several things:

(1) Little Rock had suffered a serious loss in population, and a loss of the type of citizen a town can ill afford to lose;

(2) Little Rock had suffered an even more meaningful loss in industry and in payrolls;

(3) Little Rock had suffered one of the most severe let-downs in general business and prosperity since the worst days of the Depression:

(4) Integration in Little Rock's schools was an accomplished fact, in spite of the efforts of its more prejudiced citizens to forestall it via violence. The message came over the New Orleans television home screen clear and sharp: You cannot fight integration with mob rule!

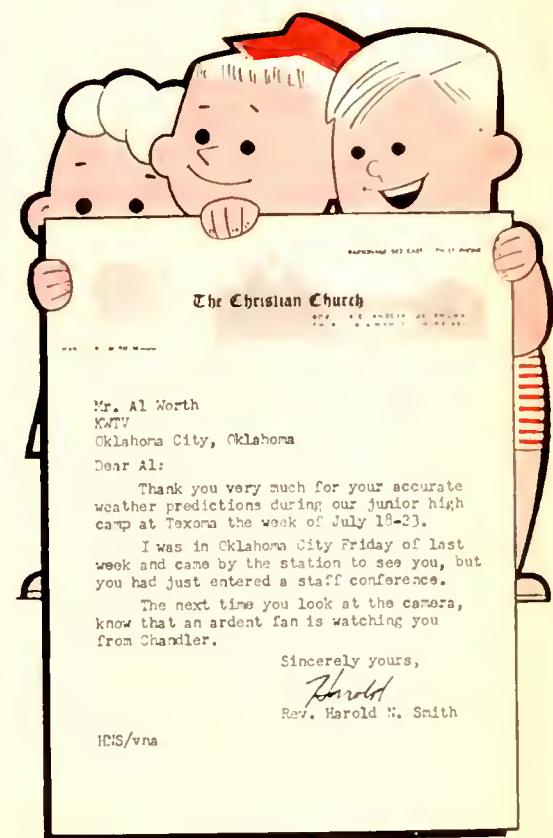
#### A handsome payoff

The show commanded immediate and vociferous attention. Within 48 hours after it had been run more than 400 phone calls were received by WWL. Some, of course, were from segregationists who threatened to boycott, if not blow up the station. But the great majority were from New Orleans citizens praising the show.

Perhaps the greatest praise came from the editor of the New Orleans *Times-Picayune*, which with its evening counterpart, the *States-Item*, has a monopoly on the newspaper business in the town. The T-P, and the S-I are normally bitter competitors of the local broadcasters. But after *Crisis in Our Time*, the T-P editor carried a piece raving about the effectiveness of the show and asking that it be repeated.

Within a few days after the show ran, a group of prominent businessmen and other citizens in the town paid for an ad in the *Times-Picayune* pleading for an end to the anti-integration demonstrations and for support of the New Orleans School Board and the law of the land.

WWL did repeat the show, and on the day of the rerun, the *Times-Picayune* carried a two-column box on page one, announcing that the show would be carried again. This certainly is a prime example of the increasingly brave, socially aware attitude of our broadcasters as well as our advertisers and agencies. May it continue through a happy, ever more enlightened 1961.



Weather-conscious Oklahoma viewers have come to depend on the accuracy of KWTV's completely equipped weather station, and the interpretive talents of KWTV's professional meteorologists Al Worth and Ray Booker. These two experienced weathercasters draw their information from:

- KWTV's own on-camera radar installation.
- A facsimile weather map machine.
- A battery of high-speed weather teletypes.
- An on-camera Bendix Friez instrument panel which automatically registers outside weather conditions.

*KWTV's modern meteorological equipment, plus the interpretive skills of two professional meteorologists make KWTV "Oklahoma's Weather Eye."*

Represented by



*The Original Station Representative*

WOR-TV, Channel 9,

and

Seven Arts Associated Corp.

proudly announce

a major television event

*Here are just a few of the great "Films of the Fifties":*



JOHN WAYNE  
THE HIGH AND THE MIGHTY—1954 IN COLOR



KIRK DOUGLAS  
THE BIG TREES—1952 IN COLOR



DORIS DAY  
TEA FOR TWO—1950 IN COLOR



JIMMY DEAN  
REBEL WITHOUT A CAUSE—1955  
IN COLOR



ALFRED HITCHCOCK'S  
STRANGERS ON A TRAIN—1951



BURT LANCASTER  
THE CRIMSON PIRATE—1952 IN COLOR



GARY COOPER  
SPRINGFIELD RIFLE—1952 IN COLOR



JUDY GARLAND  
A STAR IS BORN—1954 IN COLOR

WOR-TV has acquired a television exhibition license from Seven Arts Associated Corp. for Warner's "Films of the Fifties"— forty of Hollywood's finest feature motion pictures: all post-1950, twenty-six in color!

The purchase was made at an all-time high price of more than one million dollars.

WOR-TV, the nation's #1 movie station, has added these outstanding films in keeping with its continuing policy of programming the best in motion pictures!

To millions of New York TV viewers this historic acquisition represents a new high in motion picture entertainment. To advertisers, it represents a new peak in quality, audience-building programming.

**WOR-TV CHANNEL 9**  
An RKO General Station

Owned and Operated by  
RKO General, Inc.  
A Subsidiary of  
The General Tire & Rubber Co.



want to get  
that budget  
off your  
back? . . .



just call  
**SAN ANTONIO'S**

*Channel* **K** **12**  
**O** **N** **O** **tv**

ABC Television in San Antonio . . .  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## Timebuyers at work

**Peter R. Scott** of Foote, Cone & Belding, New York, feels that of the "countless radio/tv presentations media people attend, the most useful have been those offering a concise market picture. Too often we are inundated by station men explaining in too broad generalities how fine an operation they represent. This often is nothing more than well intended 'puffery.' On the other hand, presentations I've found most useful are those geared to give a good view of the characteristics of the market area involved. These often describe new business and industry development, socio-economic factors, and useful geographical information affecting media coverage. These market statistics can contribute greatly to planning our advertising campaigns with optimum efficiency.

Geographical information as well as promotion data concerning other media may bring to light possible additional areas offering test market potential that might have otherwise been overlooked. This, of course, is not to say that specific station information is of less importance. Station men have long been extremely helpful in keeping us up to date on new developments in their operations."



**Janet Murphy** of Gumbinner Advertising, New York, addresses herself to the problem of product protection. "No medium outside of the broadcast field has ever attempted to guarantee separation of competitive advertising, and tv is now suffering from this holdover from radio's early days," she points out. "With the great desirability

of the 7 to 11 p.m. period, networks have been forced to take competitive advertisers' orders and schedule them virtually back-to-back. In addition, with so many advertisers buying what amounts to spot participations on the network, avoiding competitive conflicts for a straight spot operation is increasingly difficult. An advertiser can and frequently does buy scattered participations over a period of a few months. Advertisers and agencies must, I believe, set up new criteria for their guidance in running spot schedules next to programs which normally provide good adjacencies for a particular product category in light of this highly competitive problem existing on the networks.

A group of reps, buyers, and station people ought to work on it."



The walls  
came  
tumbling down.



## WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided this was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could Any book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

*Norman R. Glenn*

every industry has its walls of Jericho...

**W**hile the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.

The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

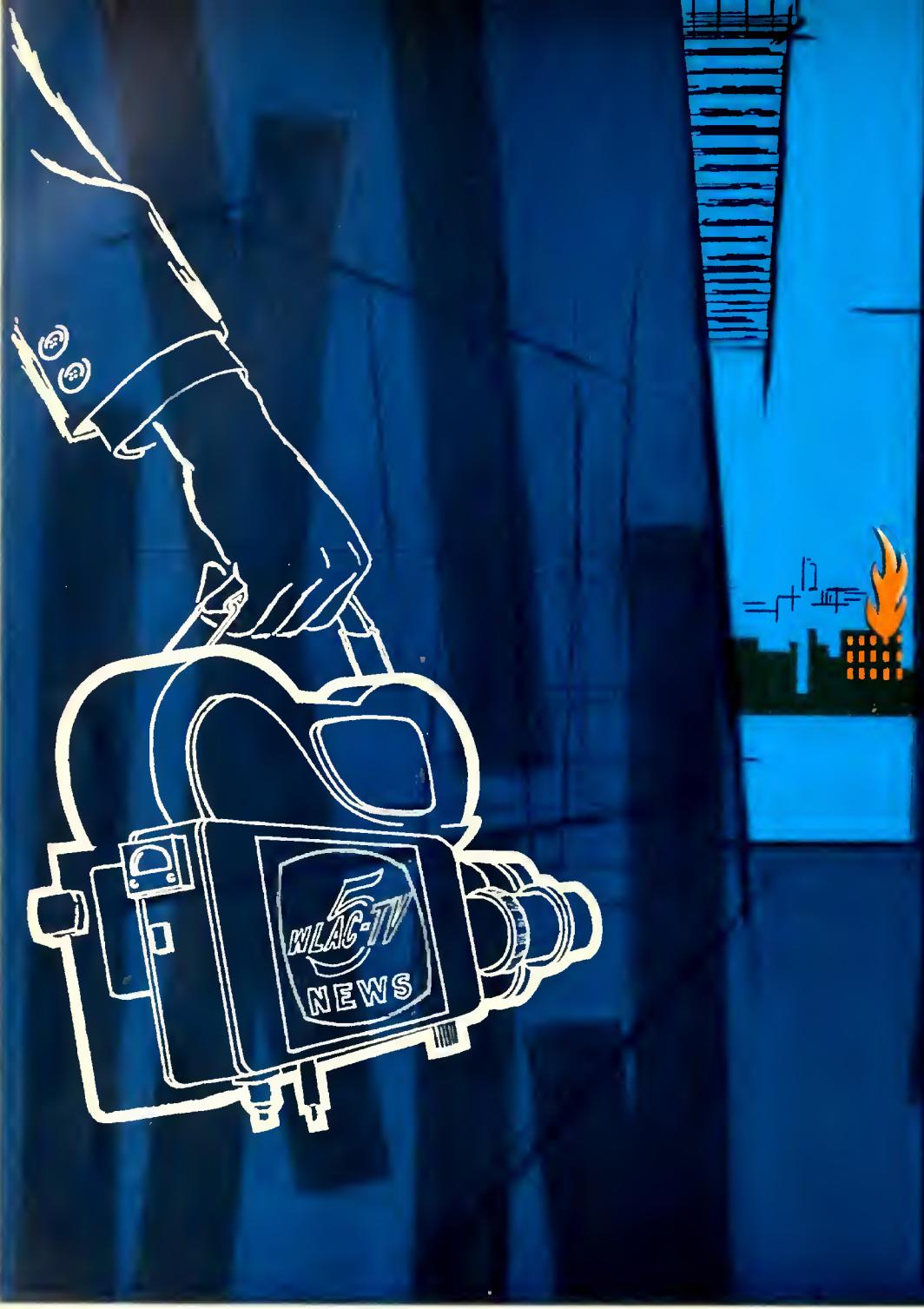
In 1961, you'll find more stories on agency media department reorganization, buying problems such as excessive paper work and ratings, the shifting sands of station ownership, broadcast failures as well as successes, Washington doings from a dollars-and-cents point of view, the changing role of the time buyer, his relationship with the national rep. There will be more emphasis on the news behind the news. You'll find each issue a reflection and interpretation of the industry's activities and problems that a broadcast decision maker must read to really keep posted.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.

# ►SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772



News with *emphasis* on local and regional events. News in *depth* where news occurs. News with *reach* across 36 Kentucky and a full 50 Tennessee counties, plus the northern rim of Alabama and a slice of Illinois. *Way ahead with all the news that's fit to see.* That's WLAC-TV, winner of 4 out of 5 top area news awards in the past 4 years.

Way ahead with news feeds to the network, too.  of course.

**WLAC-TV** the "way" station *to the central south*  
nashville

Ask any Katz man—he'll show you the way!

# SPONSOR-SCOPE

9 JANUARY 1961  
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SPONSOR  
PUBLICATIONS INC.

You might list these as some of the issues, trends and evolving developments that might give advertising, and broadcast media in particular, some concern during 1961:

- In the marketing area the giant packagers of consumer goods will substantially narrow their premium, two-for and other gimmicks and concentrate on promoting sales more through improved or new products. They've discovered that these gimmicks have resulted in merely swapping customers. The switch in emphasis will bring advertising more dollars.
- The tendency of national sales managers to keep in personal touch with shifting regional competitive situations and to tailor their media strategy accordingly will work strongly in favor of spot and also make it incumbent upon both the station and the rep to keep in mutual touch on likely prospects for business.
- Marketing directors and ad managers will, in view of the unsettled economy, not only urge that media billings exceed sales indices but that a greater effort be made to imprint the corporate identity on the selling of brands. On either side it will be to tv's favor.
- The reduction of tv network option time by FCC fiat may cause this pinch for at least one network: pressure for an increase of station compensation for that extra half hour.
- Tv stations will find it more imperative than ever to simplify their rate cards, primarily because they've become too confusing for the younger timebuyers.
- Lots of tv stations will hold intramural debate over the propriety or necessity of increasing rates, especially because of mounting operating costs.
- The rep field will be faced with a flurry of competitive pressures resulting on one hand from the station groups setting up their own national offices and, on the other, from the negative views held by some stations in the larger markets on the magnitude of a rep's list. However, the economics of the rep business, as several of their leaders have pointed out from time to time, has made the ample list a sound premise and they have taken effective steps to put the handling of their list on a streamlined and efficient basis.

Midwest agencies took the spotlight the past week in the way of new and renewed national spot radio business.

The standout event: Cream of Wheat's (BBDO Minneapolis) extending for 8-10 weeks.

Other activity: GM's Harrison Radiator (D. P. Brother) flights for auto air conditioners in 75 southern markets; Hess & Clark (K-VP-D Milwaukee), extending schedules in midwest and south; Northwest Airlines (Campbell-Mithun Minneapolis), schedules for first half of 1961.

In New York Duffy-Mott (SSCB) bought early morning strips for five weeks.

It will probably turn out that many a tv station operator, especially in the top markets, went off—and pleasurable so—in his forecast of this month's national spot billings: in other words, it's much better than he'd expected.

The buying and availability calls have been pretty brisk since the middle of December.

The past week's action on that score in the New York sector included Folger Coffee (C&W); Sal Hepatica (Y&R); Duffy-Mott's AM and PM (SSCB); Swansdown (Y&R); Peter Paul (D-F-S), heavying up on I.D.'s and minutes; Pepto-Bismol (B&B).

Chicago and other midwest goings-on included Maybelline (Gordon Best); International Shoe (Krupnick, St. Louis); Lever's Swan Liquid (NL&B); Continental Airlines (JWT). initial entry into spot, using I.D.'s in L.A., Denver, Kansas City and Chicago; Wilson Sporting Goods (Roche, Rickard & Cleary), participations in golf shows in west coast markets.

## SPONSOR-SCOPE *continued*

Look for American Motor's Rambler to cut loose with a substantial spot tv campaign in early March.

The schedules, as usual, will come through Geyer.

George Bolling's purchase of Headley-Reed not only came as a distinct surprise to the rep field but triggered this speculation: could this be the beginning of a trend?

To some observers it seems that consolidation from here on out may become the answer for a number of the smaller reps.

(For details of Bolling development see NEWSMAKER OF THE WEEK, page 8.)

Apparently Burnett has found out that it can get equally good, if not better, tv spots in Chicago than in New York.

In any event, the agency is moving its small New York media buying operation, headed by Ken Eddy, back to Chicago after a year of it.

Bosco (Donahue & Coe) has found a holiday kid special so successful that it's repeating the stunt Easter Day and may even make it a perennial undertaking.

The special: a two- to three-hour block of muppet programs, composed of cartoons, action films and local personalities, aired on Christmas Day in five markets.

What tickled the account as much as the viewer and trade response was the way the stations promoted the event in the local prints and on the air.

Quaker (JWT) will be testing a couple mixes this month via tv in Cleveland and Columbus for a start and later Detroit.

The products: an applecake under the Aunt Jemima label and a corncake.

It's becoming more and more evident that the pickup in set usage for tv this season is almost entirely due to what's happening with daytime, particularly in the morning. Possible reason: a wider choice of programming.

Broadly speaking, nighttime tune-in is about holding its own, but look what's happened to the daytime hour-by-hour usage in November as compared to the count for the same month in 1959:

TIME SPAN	1960	1959
8-9 a.m.	13.6	10.2
9-10 a.m.	15.5	12.1
10-11 a.m.	17.4	14.7
11-noon	20.5	18.8
Noon-1 p.m.	24.2	21.9
1-2 p.m.	23.1	20.2
2-3 p.m.	20.1	18.4
3-4 p.m.	20.8	18.7
4-5 p.m.	25.9	23.4

SOURCE: Nielsen. Monday through Friday, average homes per minute.

Note: Late evening fringe time also showed up to an advantage.

Chicago reps figure they've got this bit of cheer to look forward to in '61: the Standard Oil of Indiana business being bought in that city.

The account recently joined D'Arcy, Chicago, and what makes the outlook triply happy for the Chicago reps is that buys for the two subsidiaries of Indiana, American Oil and Utah Oil will likewise come through that D'Arcy office.

## SPONSOR-SCOPE *continued*

The comptrollers of the larger agencies are expressing bitterness over what they term the sloppy way that the tv networks negotiated the paper-work areas of the new commercial contract with the talent unions.

The angle that burns them up most is a penalty clause which places no limit on the time in which a performer can bring a claim against an agency or client.

Under the penalty setup if payment is not made within 10 days of the commercial job the performer is entitled to a dollar a day for each day of delinquency. But there's nothing said in this clause as to when the performer is required to call the agency's attention to the fact that something must have happened to the mechanics of compensation.

One of the largest agencies in tv figures that because of this situation it will have to add at least 10 people in the bookkeeping and treasurer's department to guard against an inordinate amount of penalties.

According to Nielsen's calculation for October, the average cost-per-1,000 for nighttime network tv (time plus program) is running materially over the 1959-60 season.

ABC TV thinks that what has tended to pad the margin is this: the 1960 time costs are based on the card rate for the winter 39 weeks and not on the year-around rate, used for the 1959 figures. The difference, notes ABC, would be about 10% of the time figure, or about 5% less on the over-all CPM.

In any event, here's the cost-per-1,000 estimated for the four-week period ending 22 October:

NETWORK	1960	1959
ABC TV	\$4.25	\$3.89
CBS TV	4.31	3.75
NBC TV	4.58	4.66
Average	4.38	4.09

Network tv snagged another spot perennial—Minnesota Mining's Scotch Brite (BBDO)—right on the heels of NBC TV's weaning away of Gold Seal from the medium.

Scotch Brite will spend somewhat over \$100,000 for ABC daytime in the spring. The \$600,000 appropriated by Gold Seal, via Campbell-Mithun, for daytime has an implication which merits some meditation by the sellers of spot.

Under the deal with NBC Gold Seal reserves the right to take a summer hiatus and come back in the fall of '61 without jeopardizing its annual discount. All that it can lose is the added summer discount.

Only three tv network nighttime shows made the top 10 in all three adult age classifications as reported for December by TvQ, the service that measures program enthusiasm. The trio: Wagon Train, Real McCoys and Gunsmoke.

Here are the 10 that got the highest TvQ scores in these age groups:

18-34 YEARS		35-49 YEARS		50 YEARS AND OVER	
PROGRAM	SCORE	PROGRAM	SCORE	PROGRAM	SCORE
Untouchables	54	Wagon Train	52	Welk	57
Wagon Train	50	Perry Mason	45	Perry Mason	54
Bonanza	49	Untouchables	45	Wagon Train	53
Red Skelton	43	Bonanza	43	Ernie Ford	51
Andy Griffith	38	Candid Camera	39	Got a Secret	47
Rifleman	38	Red Skelton	39	Real McCoys	47
Gunsmoke	37	Rawhide	38	Tell Truth	45
Real McCoys	37	Real McCoys	38	Gunsmoke	44
Hawaiian Eye	36	Gunsmoke	36	Price Is Right	44
The Flintstones	35	Andy Griffith	35	Fights	43

The network radio asking price for the Patterson-Johannson annual tournament keeps moving up: ABC has put it at \$370,000 gross for an advertiser who would sponsor the Miami 13 March meet exclusively.

The cost breaks down this way: \$345,000 gross for the rights and \$25,000 for time, announcers and production. Half-sponsorship package price: \$187,000.

The price set by ABC Radio for the 1960 bout between the two was \$330,000, with the hookup involving 454 stations. Audience in-and out-of-homes: 61 million.

A bit of kudos extended to the TvB: Bristol-Myers will borrow the Progress of Discontent presentation from TvB and put it on for its own people at a meeting in Hollywood Beach 18 January.

P&G has bought the ARB coverage study plus retabulation of the data as suits its needs, with Grey assigned to coordinate these activities among the nine P&G agencies.

So far five of the nine P&G agencies are subscribers to the ARB coverage service, namely, Y&R, Burnett, D.F.S, Gardner and Honig Cooper.

Put down 1961 as the year in which the agency media veteran with a print-oriented background will find himself desperately crowded by the young fellow who's been schooled the past five to 10 years in broadcast media analysis and planning.

The problem of moving these comparative youngsters over the heads of the veteran print men into key spots is getting progressively acute for the larger agencies.

They figure that the fact air media often looms so overwhelming in the client's budget makes it imperative that the broadcast-grounded man be placed in a position where he can talk directly to the client about the best way to spend his media money.

Puzzling to reps is this situation: the farther their offices are located from New York the more inclined are their salesmen to face a demand for bonus spots and excessive merchandising aids as a condition for a schedule.

It could be, the reps reason, that the same agencies in dealing with stations in the same hometown have been able to use this come-on more or less effectively.

According to an analysis made last month by a drug-toiletries agency, 58% of that field's sales are to be had in the first 25 tv markets, which, incidentally, were measured in terms of county-by-county unduplicated coverage.

As calculated by the agency, these 25 markets account for a weekly circulation of 26,605,000 gross sets, 25,156,000 unduplicated sets, or about 54% of all U.S. sets.

SPONSOR-SCOPE doesn't want to stir up an inter-city argument but it can't help but call attention to a theory of superiority that some timebuyers in Chicago, Minneapolis, St. Louis and other places are touting versus New York.

Their thesis: Buyers away from New York do a better job for their clients because, since their budgets aren't as large, they scrutinize each buy more carefully and function in terms of pinpointed maximum effectiveness instead of tonnage.

They also point out there's a growing trend among them toward bringing in the rep (particularly radio) when planning a campaign; like revealing what the campaign objectives are and asking, "how can we best accomplish our goals?"

**For other news coverage in this issue:** see Newsmaker of the Week, page 8; Spot Buys, page 46; News and Idea Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Film Scope, page 56.

# QUALITY TELEVISION\*

## SELLS

## RICH, RICH

## SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC  TV 3

HARTFORD, CONNECTICUT

\*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN

# 49th and Madison

## Address please

In the 19 September 1960, issue of SPONSOR, the "News and Ideas Wrap-up" section, you carried an item concerning an organization, Broadcast Promotions, which offers a service of radio promotion ideas via monthly subscriptions.

As we are anxious to obtain more information about this service, I would be grateful if you could supply me with their address or, failing that, pass on our request to Broadcast Promotions.

J. M. Fowler  
manager  
*The Advertiser Bdestg. Network*  
Adelaide, S. Australia

Information from Broadcast Promotion Assn. may be obtained by writing the organization's editor-in-chief Paul Woodland, WGAL-TV, Lancaster, Pa.

## More cause for spot

Your "Sponsor-Scope" item of 26 December 1960, relative to Pall Mall replacing Camel as the No. 1 brand, coincidentally arrived at my desk at the very moment as the results of an 18-county Brand Preference Study involving cigarette usage.

Thus, in this area of 1,900,000 people who make up 38% of the sunshine state's population, I beg to advise that R. J. Reynolds' Winston is actually in No. 1 position. Just goes to show that individual area conditions are quite often at variance with national figures, again a pretty solid reason for buying spot radio.

G. Max Kimbrel  
manager  
*W-GTO*  
Cypress Gardens, Fla.

## Bob Hurleigh: newsmaker

It was surprising to note in the 26 December issue of SPONSOR, that you did not include Mutual in general, and Bob Hurleigh in particular, as one of the outstanding radio stories of 1960.

The stories you used were all newsworthy and deserve to be highlighted.

But—didn't you overlook one of the most dramatic stories of 1960, and one of the most inspiring stories of one man's fight to save a network?

As a member of Bob Hurleigh's team, I am, of course, a little prejudiced, but I think the comeback from virtual bankruptcy through reorganization under Messrs. McCarthy-Ferguson, and our subsequent acquisition by 3M, is the comeback story of the year!

Charles Godwin  
*Mutual Bdestg. System, Inc.*  
N.Y.C.

• We agree. And we're looking forward to more news from Mutual in 1961.

## Farm Radio

We read with interest, in the 12 December issue, a report on the top 86 spot radio campaigns in 1960. Among them was one of our clients, International Harvester Co. We think this rating is great, but we hardly think that it should be credited to McCann-Erickson, since we handle the Farm Equipment Division's radio schedule.

You may be familiar with the rather unique farm radio programming on a national basis which our radio farm director, Dix Harper, has developed over the last five years. Our basic philosophy is that radio provides a vital service to farmers, bringing the news, weather, markets, and other information essential to the operation of their business. Going further, we feel that farmers prefer to depend primarily for this service information on an established radio personality in each market area who has their confidence and, frequently a personal acquaintance. This, of course, is the radio farm director on each station.

I thought you might be interested in a little of the background which has helped to qualify the Harvester Radio spot program among the top 86.

Donald McGuiness  
r.p., Farm Group Supvrsl.  
Aubrey, Finlay, Marley & Hodgson, Inc.  
Chicago



**WAVE-TV viewers have  
28.8% more HEAVY BEARDS  
—and they buy 28.8% more of your (or  
your competitors') shaving products, too!**

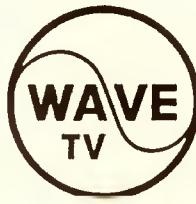
That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER

NBC

LOUISVILLE

NBC SPOT SALES, National Representatives



# HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

**1960 AIR MEDIA BASICS . . . . . \$2.00**

## REPRINTS

**TIMEBUYING BASICS**

1 to 10	.40 cents each
10 to 50	.30 cents each
50 to 100	.25 cents each
100 to 500	.20 cents each
500 or more	.15 cents each

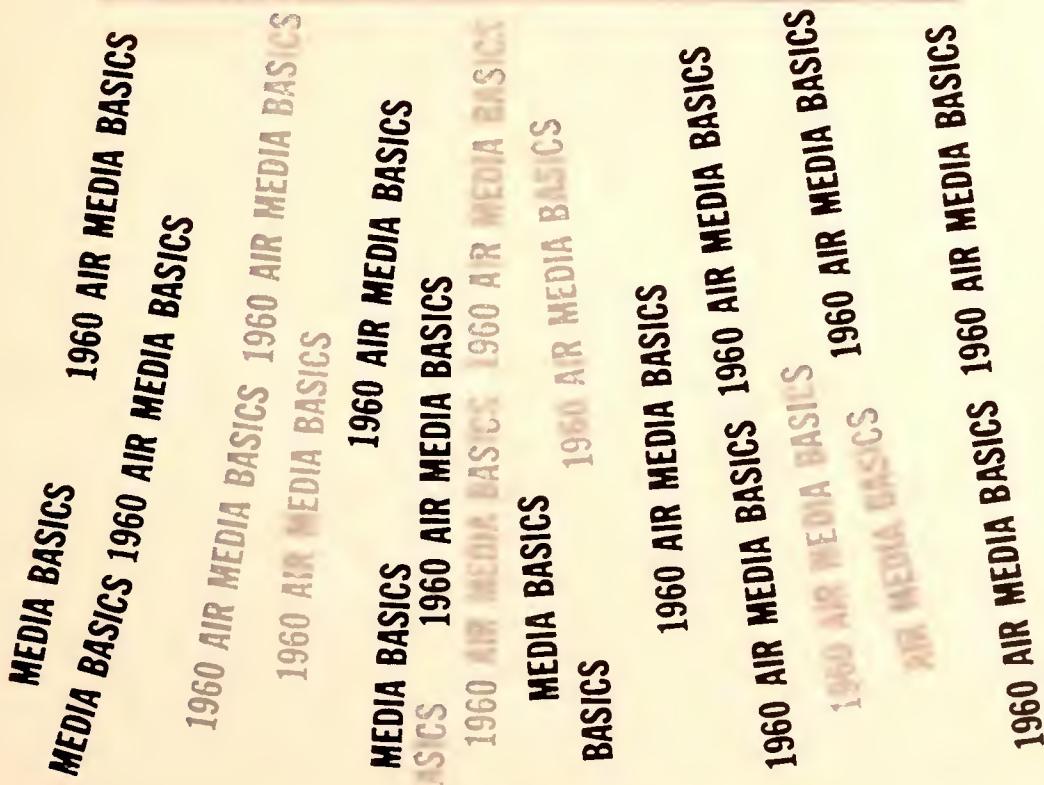
**TELEVISION BASICS**

**RADIO BASICS, FM BASICS**

To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17  
Please send me the following:

- '60 AIR MEDIA BASICS ISSUE  
 TIMEBUYING BASICS  
 TELEVISION BASICS  
 RADIO BASICS, FM BASICS

NAME  
FIRM  
ADDRESS



# VERSUS EVERY SURVEY

No matter how you look at it, WBTV dominates competition for the 36th consecutive rating report.

Slice it, stretch it, squeeze it . . . turn it, throw it, twist it . . . WBTV is THE station in the Charlotte television market. Latest\* survey gives WBTV overwhelming dominance in every time period, with 62.7% overall share, 23 out of the top 25 shows, a whopping 79% of quarter-hour wins!

Get the whole picture . . . call CBS Television Spot Sales.

\*ARB, Nov., 1960 Total Area

# WBTV

JEFFERSON STANDARD BROADCASTING COMPANY / CHANNEL 3 © CHARLOTTE



# A BOOMING, NEW INDUSTRY WATCHES METRECAL

**Calorie control rivals study leader's web tv debut—Churchill's memoirs: Metrecal's success could trigger their shift to video**

**A**baby industry that is growing so fast it keeps running out of measuring tape is looking to its big (six months old) brother this week as he takes his first plunge into sponsorship of a network show, with some surprising copy approaches.

The industry is calorie control, fast approaching the \$200 million retail sales mark. Big brother is Metrecal which, after a "special" last week, has taken over weekly sponsorship of ABC's Winston Churchill series, *The Valiant Years*. The commercials are an unorthodox soft-sell attempt to find a tv technique right for a fast-selling, but medically-oriented, bellwether product.

Metrecal's success among the ma-

jor (and the few remaining sole) sponsors of network tv programs could change the advertising course of several of the other large calorie control brands—now basically print advertisers, with some spot radio, spot tv and a bare minimum (e.g. Minvitine) of network television—and help them out of a maze of question marks. Among the major problems that need answers before tv and radio get a bigger share of what, by 1962, could be \$25 million in ad money:

- We are not exactly a drug product, not exactly a food product. How, then, should we advertise?
- Although we have AMA endorsement, some physicians frown on our

weight-reducing method. How, then, can we advertise without raising their wrath?

• How can we disassociate ourselves from the myriad private labels (more than 75 already) that may not have the nutritional values of our products, and that cost less?

• If we go all out in radio and tv, can we get proper shelf space in groceries and supermarkets, as well as drugstores? And will our burgeoning sales hurt food sales?

To the questions about how to advertise, spokesmen of some of the major brands admit that they are watching Metrecal's new program and its commercial concept very closely.

Wander's Minvitine (Clinton E.

## 'We are not exactly a food, not exactly a drug product. How, then, should we advertise?'

Frank, Chicago), the recognized challenger, is distributed nationally, primarily in grocery stores but with some drugstore outlets as well. It is using network tv (NBC's Garroway and Paai participations); previous tv experience has been gained with Wanda's Ovaltine.

Among the other big brands, Quaker's Quota (JWT, Chicago), is distributed in eight midwestern markets, and its introduction was backed by a spot tv campaign on 14 stations (in Green Bay, LaCrosse, Fargo, Rockford, Minneapolis, Chicago, Duluth, Milwaukee). Quaker has "plans for national distribution expansion," but nothing to announce at this time.

Carnation Co.'s Carna-Cal 900

(EWR&R, L.A.), was introduced in its fresh milk and ice cream division's marketing area (22 markets) with a big boost from saturation radio. The Los Angeles-based product wanted to reach women, because home delivery accounts for a great share of its sales.

National Dairy's Sealtest 900 Cal Diet (Ayer, N.Y.), has used some radio in the Philadelphia area, but so far has stayed principally with newspapers, following Metrecal's early lead. Distribution is full in Sealtest's area (up to the Rockies), but there are problems with state and local regulatory bodies in the South. This is not uncommon. Other brands have met this problem in the Chicago

area, as the government agencies decide whether the milk-based products are a food or a milk product.

Metrecal, marketed by the Edward Dalton Co., a newly created division of Mead Johnson & Co., is hoping to answer its competitors' questions about tv and at the same time increase its share—now estimated at more than one-third—of the calorie control market. In their choice of a network vehicle and a "proper" commercial format for "a medically oriented product," Metrecal and Kenyon & Eckhardt poured much soul-searching (Metrecal's costs are an estimated \$100,000 per show including time and talent), research, and a little bit of luck into their final decision.

The problem for all the calorie control products, they reasoned, was to reach an unusual, "a vital, a growth" market. "Metrecal is not a low-calorie food," explained K&E v.p. Lou

## Metrecal copy solution: not product ads, yet not institutional

KENYON & ECKHARDT has produced two types of commercials for Metrecal: one tied-in with Churchill's thesis, 'We must be ever alert to preserve our freedom'; the other explaining the weight problem and the need for medical supervision with merely a suggestion that Metrecal 'may be' a solution. On set are (l to r) Filmways director Ben Gradis, star Martyn Greene, a.e. Lou Nicholaus, tv production supervisor Bill Gargan. Admen are dressed for N. Y. blizzard



## How the chief competition advertises

**MINVITINE**, the only other national brand, ties in closely with Wander's better-known Ovaltine on web tv—primarily NBC's *Paar* and *Garroway* shows. Minvitine makes a frank product pitch but is careful to emphasize importance of a physician's approval

**QUOTA** is distributed in eight midwestern markets, and its introduction by Quaker was backed by a spot tv campaign on 14 stations. Quaker has plans for national distribution, probably within the year, amid industry rumors of a contemplated name change

**CARNA-CAL 900** was introduced in Carnation's fresh milk-ice cream division's marketing area (22 West Coast, Southwest and Midwest markets) with a boost from saturation radio. L.A.-based product relies on home delivery, sought to reach housewives by air

**SEALTEST 900 CAL** Diet has used some radio in Philadelphia area, but has stayed principally with print, following Metrecal's early lead. Distribution is full in normal area (to the Rockies), but slowed in South due to indecision by local regulatory agencies

Nicholaus, the account executive. "A half-pound can contains a full day's food for an adult (225 calories to an eight-ounce serving).

"The concept is measured calories according to individual needs. It is very important that the public understand that the dieting should be done under the supervision of a physician, that each person should use it differently with his approval. This is a new concept in weight control."

What the Edward Dalton people looked for was a method of using broadcast media while maintaining "a technique of communication right for a medically-oriented product." (Although the AMA's Clinical Convention in Washington last month gave the major calorie control brands its support, there is a faction that frowns upon this type of weight control.) They wanted reach, frequency, and coverage, but also a distinctive type of advertising that would be acceptable to physicians and "distinctive as the product." And they wanted a distinctive type of show.

Here K&E fell into some luck. Its programing department had been examining tv properties "in the light of what the sponsor had to say," as one

executive put it. "In this case, cost efficiency was not the primary problem. We needed the proper vehicle; great programming like *Maverick* wouldn't do for us. We also wanted exclusive sponsorship, which is rare these days. We wanted a program which would, by its nature, appeal to the thinking segment of the viewing population.

"We are working on what is essentially a chain reaction," he continued. "Word of mouth built Metrecal. Our best ad has been . . . so my doctor put me on Metrecal, and . . ." We hope in our tv use to move influential thought leaders."

When *The Valiant Years* was recommended, said Lou Nicholaus, "we said—'that's it.' It most exactly met our requirements: top caliber programming, a true quality of subject and a show with inherent interest to the thinking segment of the population."

But then the problems really began, he recalled. In print, Metrecal's format had been a long block of explanatory copy. "The basic decision to use television involved converting the restraint and dignity of the print campaign to another medium." How were they to do this? And how could

they avoid distracting or even insulting an intelligent audience watching Winston Churchill's memoirs?

The final solution: two basic types of commercial, one type closely tied-in with Churchill's thesis that "it can happen again" if we are not alert to the dangers to our freedom, and another type that explains the weight problem and the need for medical supervision with merely a suggestion that Metrecal "may be" a solution.

"This is not product advertising and this is not institutional advertising," Nicholaus contended. "The weight problem is approached medically, not cosmetically; the other messages are not 'plant tours,' but a reiteration of Churchill's warning that, in our commercials' words, 'we hold our freedom by extending it . . . and

## Home delivery brand goes heavy for radio



EWR&R used saturation radio for two weeks during Carna-Cal 900's introduction. James Fish (above), the a.e., credits local personalities with transposing loyalty to an unknown product. Fish called coverage "immense"

by deserving it every day."

Now K&E had to find a spokesman. It needed an established actor with the ability and reputation to mesh with the ability and reputation of what it hoped was the public image of Mead, Johnson, of what it knew was the public image of Winston Churchill, and someone who would be compatible with the talents of the series' narrators, Gary Merrill and Richard Burton.

"We think we have made a unique choice," said Nicholaus. "the distinguished actor and Gilbert & Sullivan star, Martyn Greene. We think his commercials will be the talk of the tv industry before long."

They are already, at least, being talked of within the calorie control industry. As a top official of one of the leading competitors said, "We were all in front of our sets New Year's night, and will be for several Sunday nights to come. You can bet we're interested in how they do with their new spots."

On the West Coast, another competitor will certainly be watching. Carnation's Carna-Cal 900 has from the beginning relied to a great extent on spot and local radio, but is biding its time about television.

EWR&R account executive James Fish told SPONSOR that the senior air medium has been very important in Carna-Cal 900's introduction because the product relies to a great extent on home delivery, and radio reaches the housewife who does the ordering. EWR&R used saturation radio for two weeks during the product's introduction last month, 60-second live spots split between traffic times and other daytime hours on Wednesdays, Thursdays, and Fridays.

"We chose radio for a major role in Carna-Cal's introduction because of the immense coverage and impressions immediately possible at a low cost-per-1000," according to Fish. Personal endorsement by air personalities was also employed "to transpose loyalty to our new product."

"In the case of station KVI, Seattle, we were able to take advantage of an audience promotion that had a write-in of more than 200,000 entries this in a market of 463,000 families."

Carnation's heavy advertising has  
(Please turn to page 17)



THE MEN behind K&E's analysis of syndicated film for a major client are Marvin Antonowsky (l), v.p. and associate media director, and James S. Bealle, v.p. and tv/radio director

## REPORT TO A CLIENT ON SYNDICATION

- Kenyon & Eckhardt reports to a leading national tv client on non-network use of syndicated film programs
- K&E projects film syndication coverage and costs (1) nationally, (2) as bolster for the top 11 markets

The coverage and cost of syndication compare favorably with other national media plans.

Syndication is the most efficient way to correct the frequency weakness of network tv in those 11 markets with four or more channels.

These were the conclusions of a special study prepared by Kenyon & Eckhardt for a major tv client and

now made public for the first time.

The presentation—done under the supervision of associate media director-v.p. Marvin Antonowsky and radio tv director-v.p. James S. Bealle—also served as an up-to-date primer of syndication essentials.

The Kenyon & Eckhardt study, "An Evaluation of Syndicated Television Films as Advertising Media," had

three deliberate purposes:

- To examine and define the position of syndicated films in today's television spectrum.
- To evaluate the performance and efficiency of syndicated films in the light of their potential as a national and local advertising vehicle.
- To determine what place syndicated films might occupy in a media plan and how best they might be used.

Syndication to begin with was defined as the local placement of program series—mostly half-hour, usually new but sometimes reruns of network series—which offer program-imbedded commercials, merchandising, and star tie-in promotion.

Either the station or the advertiser may be the prime mover behind a show. Shows may be purchased two ways: *one*, by the station directly—placed in a time period selected by the station—and sold wholly or on a participating basis to an advertiser; or, *two*, by the advertiser—to be placed by him in a specific group of markets in time periods also negotiated by the advertiser.

What about the ease, the K&E study asked, of the advertiser placing a

syndicated series himself on network-affiliated stations? He has two choices of time: non-network hours, or marginal network hours (local option time). "The time period that the advertiser can buy exercised a strong influence over the size of his potential audience for syndicated films," stated K&E. This premise led to two conclusions on where the best time periods for family-appeal programs could be found: first, marginal network hours, at 7:30 or 10:30 p.m. in the Eastern Zone and 6:30 or 9:30 p.m. in the Central Time Zone, and second, adjacent non-network hours, at 7 p.m. in the East and 10 p.m. in the mid-U.S. In addition, in small or medium-sized markets, excellent time franchises could be secured on network affiliates in prime network hours, "virtually assuring the advertiser of better-than-average ratings."

(Sets-in-use for marginal network time—at 7:30 or 10:30 p.m.—averaged 10 to 15% below network time, and early evening network time averaged 22% lower. According to Nielsen sets-in-use figures, network time—8 through 10:30 p.m.—aver-

aged 58%, 7:30 p.m. averaged 52%, 10:30 p.m. was 49% and 7 p.m. was 45%.)

Audience composition of time open to syndication closely paralleled that of nearby network time, heavy in adults late in the evening and spread out among the family in the early evening. However, before 7:30 p.m. there was a 13% drop in adults.

What about syndication ratings? Although programs available vary from season to season and their ratings performance fluctuates from market to market, the top 10 syndicated shows at any time have a national rating of approximately 17 or 18, a generalization based on ARB and Nielsen reports.

K&E estimated program costs in the top 100 markets at \$33,000 to \$37,000 for a new first-run syndicated film. The best of the off-network reruns equaled this cost, but others were less expensive.

How should syndicated films be evaluated? What is their position in a tv media plan? To answer these questions, K&E examined syndicated series' audience reach, frequency, cost, and programmatic value, and

## Syndication's cost advantage in noted impressions

	SYNDICATED FILMS Schedule A	Schedule B	Marginal time network show	75-market spot Class "AA"	Campaign Late night
<b>4-week cost (000's)</b>	\$168.0	\$152.4	\$186.0	\$176.0	\$170.0
<b>No. of commercials</b>	6	6	6	8	20
<b>Estimated rating: % Coverage area</b>	21.4	16.4	17.5	22.0	7.0
<b>Estimated rating: % U. S. tv homes</b>	17.1	13.1	16.3	17.6	5.6
<b>Homes reached per comm'l minute (000's)</b>	7,730	5,920	7,370	7,960	2,530
<b>% Noting</b>	66%	66%	66%	33%	50%*
<b>Noted impressions (000's)</b>	5,150	3,950	4,910	2,650	1,270
<b>Costs per comm'l minute (000's)</b>	\$28.0	\$25.4	\$31.0	\$22.0	\$8.5**
<b>Costs-per-1,000 homes reached per comm'l minute</b>	\$3.62	\$4.29	4.21	\$2.76	\$3.36
<b>Costs-per-1,000 noted impressions</b>	\$5.44	\$6.43	\$6.31	\$8.30	\$6.69

\*Half program embedded, half non-program embedded.

\*\*Maximum discounts.

Above, K&E compared coverage and cost of two syndication plans, marginal network programming, prime and late night spots. Syndication was found just as efficient as other media when shows, time were well-picked

came up with these seven touchstones:

A: 1. The intrinsic quality of the time periods available.

B: The intrinsic quality of program including:

2. Estimated reach of the audience—once and cumulatively.

3. Audience composition.

4. Audience duplication with other programs.

5. Estimated cost-per-1,000 commercial impressions.

6. Evaluation of the qualitative reinforcement of the program upon the commercial.

7. Evaluation of the audience durability of the program to estimate its program life.

K&E then applied its criterion to two syndication applications: (1) national use, and (2) local or selected market use. Projections of costs and efficiency were made for several types of application.

Following the premise that "minimal standards of audience potential must pertain to selection of time peri-

ods," K&E outlined two types of national schedules. In both cases 75 markets embracing about 80% of U. S. tv homes were covered in an alternate week (major/minor) pattern providing six commercial minutes every four weeks.

In schedule "A" a program was placed in one of the three best time periods open to syndication in each market.

In schedule "B" a lesser but still above average time period was selected.

Circulation costs of both schedules were found to be competitive with other media such as marginal network programming and late night spot.

For six commercials in four weeks, the total costs and the CPM's were projected as follows: Schedule "A" was \$168,000 at \$3.62 CPM; Schedule "B" was \$152,000 at \$4.29 CPM; marginal time network programming was \$186,000 at \$1.21 CPM. In addition, 75 market spot campaigns in Class "AA" were \$176,000 at \$2.76

CPM (eight commercials), and in late night were \$170,000 at \$3.36 (20 commercials).

Coverage of the two syndicated schedules, reaching 40 to 45% of U. S. tv homes in four weeks, compared favorably with the three other media plans. Late night spots and marginal network programming reached about 40%; prime time spots reached 50%. The projection was based on the same number of commercials per four weeks and the same costs as above.

But when the CPM's of the conscious (noted) impressions were compared, prime time spot television was shown to be considerably more expensive than the rest. Ranked in order of increasing cost, the five plans were: Schedule "A," \$5.44; marginal network programming \$6.31; Schedule "B," \$6.43; late night spots, \$6.69, and Class "AA" spots, \$8.31.

Nationally, K&E concluded, "syndicated films—properly selected, and

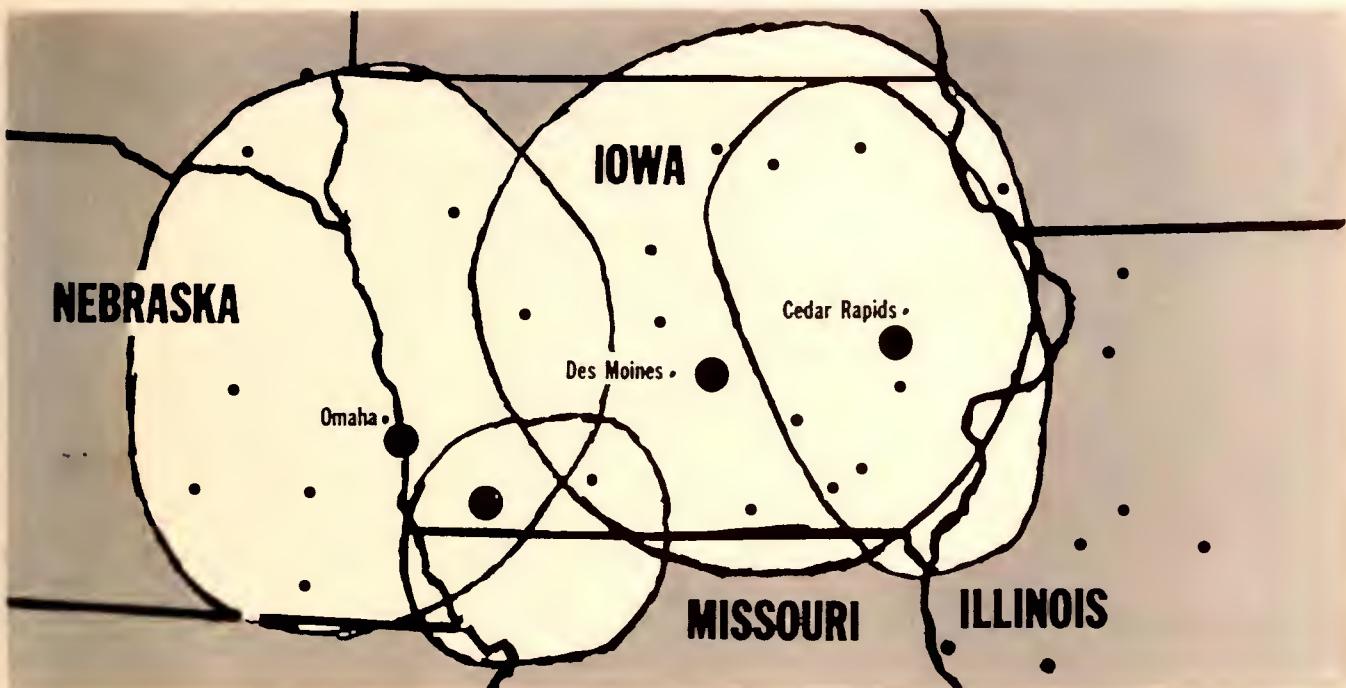
(Please turn to page 49)

## Syndication solves network's big market frequency problem

	SYNDICATED FILMS Schedule A	SYNDICATED FILMS Schedule B	Prime time spot	Marginal time spot
No. of comm's in 4 weeks	6	6	8	20
1-week coverage	50.2	41.9	54.6	41.9
Average frequency	2.2	1.9	2.3	2.7
Network plus local 4 week coverage (Network only: 92.7)	93.9	94.2	93.0	93.0
Network plus local average frequency (Network only: 6.5)	7.6	7.2	7.9	7.7
Gross no. of rating points (cov. × freq.)	110	80	126	113
Homes in coverage area (000's)	15,000	15,000	15,000	15,000
Gross household circ. (000's)	16,500	12,000	18,900	16,950
% Noting	66%	66%	33%	50%
Noted household circ. (000's)	11,000	8,000	6,300	8,500
1-week cost (000's)	\$59.5	\$50.0	\$58.4	\$62.2
Cost-per-1,000 noted impressions	\$5.41	\$6.25	\$9.27	\$7.32

Here K&E asked how to solve the frequency lag problem in 11 markets with four or more channels. Syndication was more efficient than any form of spot in delivering noted impressions in these problem markets

## How animal health brand blends large and small market coverage



'INTERLOCKING' RADIO STRATEGY combining umbrella stations (large dots) with smaller market outlets (small dots) is device used by Henri, Hurst & McDonald for introduction of Super Iron Plus, a Myzon product for swine. White area inside gray area is duplicated coverage of the umbrella stations. Myzon is expanding its animal health line

## Farm radio's drug spending is up

- Animal health industry may replace farm machinery, hybrid corn as top-ranking ad category in the medium
- Hess & Clark and Myzon Labs are among the smaller firms invading field with skillful farm radio usage

**T**he rapidly expanding animal health industry which includes proprietary drugs and drug feed additives and is estimated as a \$250 million business in 1960 may soon overtake farm machinery and hybrid corn as the top ranking client category in farm radio.

The industry's thumping sales increases (sales were \$150 million in 1954, \$200 million in 1958) are partly due to the national shift toward farm specialization. The farmer, along with his city cousin, has become not only a specialist, but a farm-

businessman as well, operating his farm by the same theory governing many businesses: shorter lines mean longer profits. The modern livestock producer is practically a veterinarian and, hence, alert to current animal drug developments.

Animal health research, a major factor in livestock productivity, has created many new commodities. Such established wonder drug giants as Pfizer's Terramycin and American Cyanamid's Aureomycin revolutionized animal care. Now they are up against stiff competition from smaller but rapidly growing companies whose

new products and carefully calculated marketing strategies are invading the mushrooming field.

Some of the most skilfully planned competition comes from two firms, each with similar product entries, but using unique media-marketing techniques to gain farmer acceptance. They are Hess & Clark (a division of Richardson-Merrill, Inc.—formerly Vick Chemical), Ashland, O., and Myzon Laboratories, Chicago.

Hess & Clark conducts two separate promotional-advertising campaigns through its Milwaukee-based agency, Klan-Van Pietersom-Dunlap, Inc. One is for the animal health division which markets packaged products directly to the farmer via feed stores and other farm supply outlets, for treatment and prevention of poultry and livestock disease.

The feed products division sells nitrofuran drug additives to manufacturers of poultry and livestock

## Admen active in boom of animal drugs



**MAJOR PROMOTIONAL EFFORT** of Hess & Clark is for nf-180, poultry feed additive. Checking merchandising material are (l to r) Keith Ballantyne, assistant feed products manager, H&C; E. E. Cooper, v.p. and a.e. at K-VP-D; Jack James, feed products ad manager, also H&C

**NEW PRODUCT LINE** of Myzon is examined by (l to r) Lee Random, audio-video director, Henri, Hurst & McDonald; John Hartigan, Keystone Broadcasting System; Dr. Thomas H. Vaughn, president of Myzon; Michael Gray, Myzon ad manager. Myzon is Richardson-Merrill subsidiary



feed. Of this group, nf-180, (trade name for the active drug furazolidone) is the big item. H&C and its agency have devoted their major promotional efforts to nf-180 as a laying feed additive to improve egg production and over-all flock performance, and as a swine feed additive in the ration to protect baby pigs from certain specific diseases.

Myzon Laboratories, a 10-year-old firm, purchased last year by industrialist Elisha Gray, board chairman of RCA-Whirlpool, originally manufactured water soluble feed additives, chiefly for poultry. Under Gray's leadership and the direction of its Chicago agency, Henri, Hurst & McDonald, Inc., the company has undergone vigorous product diversification. In less than a year Myzon has introduced 23 separate animal health products, plus 13 feed additives.

Indicative of the over-all industry, the two companies share common marketing problems which they find are eased when spot radio is used as the keystone of specific, regional advertising campaigns.

Some of their reasons are fairly obvious, such as radio's flexibility in hitting pinpointed target areas, and the opportunity for fast copy changes as local agricultural conditions demand. But more subtle, and perhaps most important, is the farm service angle which is accomplished through the radio farm directors.

Support of the farm directors enables the advertiser to project a good total image, and their help is invaluable in launching new products and explaining their use. Since both companies deal in expensive commodities, product education is imperative. As both companies attest, product merchandising support provided by radio stations is another essential in their over-all marketing efforts.

In Hess & Clark's media-marketing planning, and in its selection and allocation of budget dollars, radio is carefully coordinated with print to achieve over-all effectiveness in promoting nf-180 according to E. E. Cooper, v.p. Klau-Van Pietersom-Dunklap, and H&C account executive.

From a survey conducted last year, H&C learned that radio listeners did not fully understand the term nf-180. So this year, for the first time, H&C

experimented with a radio jingle to accomplish the product education job. The chief copy point in the jingle, set to a Dixieland beat, is "keep poultry problems down . . . keep egg production up . . . with nf-180 in their feed."

The strategy used in station selection for jingle scheduling was to provide intense radio coverage of the major poultry areas in the Midwest and the Carolinas. A total of 10 stations were used in the Midwest, from Nebraska through Ohio, affording a coverage pattern whereby practically all poultry farmers in the 10-state area were able to receive one or more H&C stations. An additional five stations were bought to cover North and South Carolina.

Three versions of the jingle were used—30-, 20- and 10-seconds—aired between 6 and 7 a.m., and again between noon and 1 p.m., in or adjacent to farm programs, news, weather, and market reports. On most of the station lineup, the jingle is carried twice each day, five or six days weekly. Schedules begin prior to poultry feed buying seasons, in mid-August for 10 weeks, and again in winter and spring for 15 weeks, beginning in January.

A separate radio campaign for nf-180 swine usage involves one-minute transcribed talk spots, but H&C is planning a jingle for this, too, in the next campaign.

SPONSOR estimates H&C's total annual radio expenditure at around \$300,000 for 1960, with approximately \$160,000 devoted to the feed products division, and \$110,000 to animal health.

To aid the poultry farmer's production, H&C conducts two special public service promotions, tied in with point-of-sale merchandising. A new type of flock inventory chart has been prepared by H&C—a means for farmers to record their progress in improving flock performance. These are available to farmers in retail outlets where nf-180 products are sold. As a follow-up to the FPI (full performance index) campaign, H&C is starting an FPI recognition awards program to name outstanding "Flock Managers of the Year" in each state.

The critical testimony to H&C's  
(Please turn to page 47)



HORROR, in all its naked detail, was captured on film by KMTV newsman Leigh Wilson, who rushed to fatal car crash scene, despite his personal reaction, stayed to photograph wreckage

## PUBLIC NOT SQUEAMISH ABOUT ACCIDENTS ON TV

The photograph above is only one of many such "shockers" captured on film, and making the rounds of Omaha schools and civic groups today.

Originally telecast over KMTV, the 400-plus feet of exclusive film, shot at the scene of Omaha's worst traffic accident, is continuing to drive home a message with the speed and power of a rocket-propelled missile. What makes KMTV's film of the accident so unusual is its somewhat unprecedented shock value plus the fact that its first run was completely unedited. Here, in brief, are the events behind the story:

In the early hours of a Saturday morning some two months ago, a car carrying six teenagers and traveling at the rate of 70 miles per hour, went out of control and crashed into a tree. KMTV newsman Leigh Wilson, who was monitoring police calls at the time, heard the ambulance call and hurriedly set out to the scene of the accident.

He arrived at the same time as the rescue squad, set up portable frieze lights, and prepared to photograph the rescue operation. There was no

rescue. Five of the passengers had been killed in the crash, the sixth died shortly afterward in the hospital.

Overcoming the urge to run from the nightmarish scene of mangled bodies and smashed steel, Wilson let his camera roll, catching everything in clear, sharp detail. Later he turned the film over to his station's news department. Their problem: What to do with it? Most of Saturday was spent debating over whether or not to air such a brutally stark event before the public.

An hour before the 6 p.m. newscast the station decided to show the film. There was no time for editing. Preceded by an alert to the audience, cautioning members of the victims' families, their friends, the very young and the very delicate not to watch, the film was shown in its entirety. Newscaster Bill Talbot explained also that the showing was not an attempt to exploit the tragedy by accenting its morbidity, but that it was the station's hope it might be an object lesson to others—"that the six might not have died in vain."

(Please turn to page 19)

# RADIO DIGS OUT DOG OWNERS

► Kasco finds radio's coverage and economical frequency ideal to reach the diffuse market. It gets hefty merchandising boost in 26-market, 51-station push



MERCHANDISING reports from radio stations in the Kasco campaign get a going-over by the Donahue & Coe media team. Marc Ivey, account supervisor, is standee. Seated (l to r): timebuyer Harry Durando, media mgr. Gordan Vanderwarker, Gerry Arthur v.p. in charge of media

This year, spot radio's share of the Kasco dog food advertising budget is expected to hit 50%, compared to 20% last year. Reason: parent Corn Products and agency Donahue & Coe are mighty pleased about the job the medium did in the regional product's September-December drive.

"We're after adults in the one out of four families that own dogs, and spot radio's perfect for us," states Marc Ivey, senior account supervisor in D&C's grocery products division. "Radio provides us the frequency we need, within our budget, and of-

fers effective coverage of outlying areas, where a large percentage of our sales occur. And radio's flexibility permits us to tailor local efforts to meet local problems."

Adds media v.p. Gerry Arthur, radio's on-air effectiveness is of foremost importance, but the medium also is extremely helpful as a "strong local entity," which can be a vital trade element. "Radio can add longevity to a campaign, both before and after the actual period of the spots. Through its merchandising techniques, radio heightens the im-

pact of the commercials, and makes the product salesman's job that much easier."

The burgeoning pet food industry engulfed the \$1.2 billion mark in 1959, reaching \$506,250,000 according to the annual *Food Topics* consumer spending study. This is 12% ahead of the 1958 total of \$185,620,000, which in turn was 8.6% above the figure for 1957, the survey shows.

For its 13-week campaign in 26 markets, Kasco went all-out for merchandising extras, or "sales activators," to use D&C terminology. Harry

Durando, timebuyer-merchandising specialist at the agency discussed at length with sales reps of radio stations in Kasco's distribution area what merchandising support could be made available for the client's campaign. Durando put special emphasis on contests revolving around dogs because of the additional on-air promotion, point-of-sale and print publicity such contests bring to the client.

Not all of the 51 stations bought on behalf of Kasco came up with merchandising. Some were included on sheer weight of undeniable top ratings which the advertiser could not ignore, because of its need for broad reach. But most of them did offer extras, and about 25 agreed to the sought-after contests.

When D&C presented its list of stations and their proposed merchandising support to Corn Products, the client was dubious that the stations would do that much for Kasco, but gave the go-ahead. The Corn Products sales force was notified of the upcoming radio drive, and one representative for each Kasco selling area was assigned to work with the stations on putting over the merchandising program.

While it's too soon to tell exactly how many stations came through with the merchandising as proposed, reports are in from a large number who have done so. The client has expressed great satisfaction at the performance, and Ivey has been approached by representatives of the client's other products who want to know more about spot radio's "extras" in terms of their own respective bailiwicks.

D&C places great importance on the stations' reports as to their merchandising performance. The feeling is that too often there is much talk about merchandising but it is forgotten due to the rush of day-to-day responsibilities. "We review carefully the station reports, and since this usually is our only means of knowing what was done, the station which merchandises and doesn't take the trouble to tell us about it, is not in a good selling position when we organize our next campaign," says Arthur.

Housewives, who do most of the buying, were the prime target of Kasco's radio spots, but the man of the

house often shows an interest in the dog's diet, so his ear also was sought, selves, who also gained publicity from Therefore Kasco spread its spots—the contests, which averaged 30 per week, all minutes throughout the broadcast day, provide a vivid illustration of how The campaign covered the New England states, western New York, Penn-mileage for its money. Each of them



## Kasco gains extra impact from contests

**EXTRA MILEAGE**, in the form of merchandising support, was donated to Kasco by a large number of stations in its lineup. Probably the most effective boost was in the form of dog-oriented contests, of which there were 25. Shown above is the winner of a "Pooped Pooch" contest run by KNUZ, Houston. Standing behind Russell Rebel of Pipperton, the bedraggled canine, are his owners, Mr. and Mrs. H. B. Edgar (center), who are flanked by Corn Products personnel W. F. Gill (l) and G. J. Stapleton. From the contests Kasco gained additional on-air mention at no extra cost, plus newspaper publicity. The stations supplied all prizes except the product, furnished by Corn Products.

sylvania, Oklahoma, and Texas.

According to agency calculations, the campaign delivered 1,000 adult impressions at a cost of 63 cents. "With radio the way we buy it, there is virtually no waste circulation directed at children," points out Ivey. The CPI homes is estimated at \$1.02. Number of radio homes covered: 7,900,000, or 15.8% of U. S. coverage.

Stations were supplied with e.t.'s of 60- and 30-second duration. This gave them the option to run the 30 and add live copy describing the contest, or to utilize the 60 and talk about the contest in separate spots at no additional cost to Kasco. Many stations chose the latter approach, as

ran a "Pooped Pooch" contest where listeners were urged to submit pictures of their dogs looking tired, and the one judged the most bedraggled was the winner. Prizes, such as a weekend at near-by resorts plus plush kennel accommodations for the top winner canine, were supplied by the stations. Whenever the product was included as a prize, Corn Products furnished it.

Coordinator of the contests, which were heavily promoted on the air and received broad newspaper coverage, was Earl Fletcher, manager of KNOL, Ft. Worth. Other stations participating: KBOX, Dallas; KONO, San Antonio; KNUZ, Houston.

# HOW COTY'S DREW SETS TV MARKETING

- ☛ Wallace Drew, Coty Inc.'s alert marketing v.p., brings extensive tv and radio background to his job
- ☛ He sees stepped-up tv and spot radio campaigns for Coty's high-styled French perfume-cosmetic lines

**W**hen Wally Drew joined Coty, Inc., French-owned perfume and toiletries firm in 1959, as vice president and marketing director, he brought with him over 20 years' experience in all phases of radio/tv advertising and programming as well as product distribution. Since he has been with Coty, he has seen sales rise to nearly two times what they had been over the past year and a half.

Drew is constantly on the lookout for sharp promotions. While talking to SPONSOR about perfumed inserts in department store bills, he thought of offering perfumed enclosures through spot tv commercials, made note of it, and probably got underway with the project before SPONSOR's reporter was

down the elevator of the Coty building, 55th St., near 10th Ave., N.Y.C.

Coty, and its president Philip Courtney, are "tv-oriented," Drew was quick to point out. "We are always looking for new ways to exploit broadcast media," he said.

At present, Drew is working up some promotion ideas for tv, similar to ones he has seen successfully produced in most of the nation's top newspapers. With the introduction of the Emeraude line of Coty fragrances, Drew and his advertising department worked out print promotions with department stores, through which most of Coty's distribution and sales are handled, whereby several other manufacturers would share full-page ads

with Coty. In most cases, the accompanying advertisers were gloves, jewelry, and other women's accessories that may be purchased on the main floors of "prestige" department stores.

Drew would like to inaugurate a similar type campaign through tv, with the department stores acting as springboards, in coordinating other small-budget "high-priced item" advertisers to share 30- or 60-second commercials.

In discussing cosmetics and toiletries high advertising/sales ratio, in terms of Coty products, Drew made the following comments:

"Those big cosmetic firms that do their business volume through department stores work on a somewhat different a/s basis than the popular priced lines which are sold through supermarkets and drugstores. The finer companies are stuck with the expense of paying demonstration fees in department stores, and this eats up a big chunk of the advertising dollar."

Coty spends about 60% of its \$2 million ad budget in tv, mostly in spot. This year, however, it is sinking a good portion of the tv budget in ABC TV daytime participations.

The Coty girl is now extinct. During the last few years, through BBDO, Coty's commercials have been designed to sell the product, rather than



COTY's marketing v.p. Wally Drew (far right) examines the package for Coty's new high-priced L'Or perfume (\$60 the ounce) on his recent trip to Paris. With him are (l-r) Fernand Tourtois, dir. of research-development, Coty, U.S.A., M. Roubert, perfumer, Coty, Paris, Marcel Pinteau, dir. technique, Coty, Paris

lean to institutional advertising, said Drew. There have been stylized commercials, soft musical backgrounds, and identifications with pretty girls, such as ex-Miss America Lee Ann Merriweather. "The net result was to build a new image of Coty as a young, aggressive company, and we've had substantial sales increases," said Drew.

Coty has expanded its distribution in drug and department stores over the past year. "We don't want to compete with less expensive lines, so we're steering clear of dime stores and supermarkets," said Drew.

Drew recently made a unique trip for a marketing director. He accompanied BBDO's associate media director Ed Koehler on a time-saving trip "to a number of cities where Coty business is below potential." Here Drew was able to draw on the experience of his first advertising job, on the Penn Tobacco account at Ruthrauff & Ryan, Chicago, where he made numerous marketing field trips, acquainting himself with station personnel, market characteristics and distribution techniques. In many of the markets he and Koehler visited, they bought short spot tv flights of up to 400-500 rating points, "establishing a chief dominance for a period," he told SPONSOR.

"I happen to like spot tv because of its flexibility," said Drew. "With spot you can go in heavy and cut back if need be, you can tailor your advertising to your objectives, something you can't do with network," said Drew.

He was quick to compliment the networks, however, on their new participation buying formulas. "Until they did this, networks were open to complaints of smaller advertisers. They wouldn't recognize anyone with an under \$5 million budget. If an advertiser had multi-products, he would get over-committed and lose flexibility," he said.

Coty uses spot radio, but to a lesser extent. "Spot radio is definitely an area which we ought to explore," Drew said.

It was here that he got a bit nostalgic about "the old days" and the beginnings of his career.

"I wish tv today were as effective as

## Tv ads help create high-fashion image

As Wally Drew points out, Coty wants to promote a high-style image through its tv commercials and print and in-store displays. Drew would like to tie in fine ladies' accessory products with Coty cosmetics in tv spots authorized by prestige department stores in various markets, as has been done in print. Coty's commercials now feature beautiful women, soft-music, a strong accent on luxury



radio was 25 years ago in creating enthusiasm," said Drew.

The first 10 years or so of Drew's extensive advertising career were concentrated heavily in radio advertising. When he joined Ruthrauff & Ryan in 1937 on the Penn Tobacco Co. account, he not only bought programs and markets, but also wrote commercials.

Between 1937 and 1941, Drew claims he visited every town in the U.S., meeting station managers, news announcers and personalities. "From these four years, I picked up a beautiful picture of radio and the effect of advertising in selling merchandising and distribution," he said.

After a five-year stint in the Army, as an engineer officer in both the European and Pacific theaters, Drew became assistant advertising manager of Norwich Pharmacal Co. In February of 1948 he joined Bristol-Myers as assistant advertising manager, then became advertising manager and production manager on Ipana, Vitalis, Sal Hepatica and deodorants. He remained with Bristol-Myers until 1951 and he worked on the *Break the Bank* radio and tv quiz shows.

Drew claims Bristol-Myers was "inspirational" to him from a standpoint

of business ethics. "I would like to pay tribute to Bristol-Myers and Lee Bristol," he said. "They gave me an insight into how easy it is for an ethical company to keep a quiz show straight."

At Bristol-Myers, Drew began to formulate his broadcast media philosophies. He says of network: "Generally companies with network can't afford to hypo certain markets with spot, but good network shows offer economies that you can't get with spot."

He grew nostalgic when thinking of network radio in the days when he was with Bristol-Myers, as compared with network tv now. "At that time a top-notch network radio program was around \$1 million a year. Now network tv shows run between \$60,000-\$100,000 a week," he said.

In the summer of 1954 he joined Grey Adv. on the Mennen account, Union Pharmaceuticals, Whitehall Pharmacal, and 5-Day deodorant pads. From there he went to Cunningham & Walsh in 1956 on Colgate, Watchmakers of Switzerland, American Cyanamid and Pharmacraft accounts.

Many of these accounts had much smaller budgets than Bristol-Myers.

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**'EITHER END'** is the Manger Hotels coffee version of NTA's 'Open End' panel show, which features David Susskind (simulated, second from left). The adult-level, taped spoof is designed to attract attention in the highly competitive New York coffee market to this heavily Colombian blend.

## Can tv sell a new coffee in N.Y.?

- ☛ Manger Hotels brand is out to crack the market with air media drive heavy on ingenuity, novelty, creativity
- ☛ Tv spots play with 'Open End' format, use off-beat projection method, tie in with ads for Colombian bean

This week, substituting ingenuity for big money, Manger Hotels coffee sets out to win New Yorkers away from some 30 other brands already drenching that market.

Among the components of Manger's stratagem:

- Adult-level tv spots taped via the off-beat "live-action-still" technique, utilizing a mock version of NTA's *Open End* panel show.
- Participation in *Open End*

(WNTA-TV) which began yesterday (8 January), and in the Garroway show (WNBC-TV) starting about 1 February.

- The first large-scale tie-in with the million-dollar promotion that has been run on behalf of Colombian coffee, which makes up a substantial percentage of the Manger blend.

- Spot radio exposure, using tv commercial sound tracks part of the time, via WNEW and WCBS, to

start sometime around 1 February.

"We're striking a blow against commercial tedium," says Adrian Price, Wexton account supervisor on Manger Hotels coffee. "In order to open up the single most competitive coffee market in the country, we felt we had to develop an unusual and noteworthy approach that would set our brand's advertising far ahead of the usual coffee commercials."

Tv spots for Manger coffee, formerly sold only in the 53-year-old chain's hotels, revolve around a three-member "panel" and its Susskindesque moderator. They are seated in the familiar *Open End* setting, around a coffee table well-stocked with coffee cups and jugs (but there's not a coffee bean in sight). The actors' ges-

(Please turn to page 48)

# INA'S YULE RADIO P.R. PAYS

- ▀ Insurance company's annual 'Sing With Bing' buy, brings Yuletidings to listeners and goodwill to sponsor
- ▀ Thanks for the melody' say thousands of listener letters from places in U.S., Canada, Alaska, and Hawaii

**W**hen the Insurance Co. of North America first bought CBS Radio's Christmas Eve program, *Sing with Bing*, six years ago, it was intended only as a Yuletide greeting from the company to its policy holders and distributor agents. Instead, and quite without intent, the jumbo-sized Christmas salutation reverted itself into a working public relations stronghold for the sponsor.

The program, it was soon discovered, filled with melodious goodwill-to-all-mankind, had warmed the hearts of thousands of holiday-spirited folks in countless homes, automobiles, in trucks making their way along work-day routes, and a variety of business establishments, throughout the U. S., Alaska, Hawaii, and Canada.

The program, which is beamed out over 200 CBS stations with 56 CBC outlets, is picked up by the Voice of America, and the Armed Forces Network, also.

The result: a flood of letters from listeners has washed over the insurance company's Philadelphia headquarters and branch offices throughout the world, as well as the network and its affiliated stations, for many weeks after that first year, and for the ensuing years of sponsorship, to the just-past Christmas.

The letters share a likemindedness in context; all say "thank you" for the musical salute to Christmas. Most of the letters urge that the company continue sponsorship of the program; many go into detailed description of touching family scenes, listening to the program while decorating their Christmas tree.

A comment from a recent listener's letter puts into words the feelings

generally expressed: "the program is a big part of Christmas for our family," and, "it's wonderful of you to sponsor it!"

The wisdom of the *Sing with Bing* buy, placed by the Philadelphia office of N. W. Ayer for the past six years, has been proved by repeated demonstration of promotional-exploitation "pluses." And as for institutional advertising, the annual spectacular has turned out to be a top-prestige investment.

To the agents, the program constitutes a salute to their independence. It also provides the basis for full-scale mailings of window display, poster, mail-insert and on-air spot announcement material. In short, *Sing with Bing* is a very highly merchan-

dised piece of institutional advertising.

The company itself, its field force in the U. S. and the almost 10,000 employees overseas, go all-out to promote the broadcast. The sponsor places ads in 22 insurance trade papers and prepares mailings to promotion men in the CBS radio stations. It also supplies its agents with stickers, radio scripts, window displays and newspaper mattes. As an extra touch, all mail coming out of INA during the pre-Christmas season, bears a special *Sing with Bing* postmark.

The insurance company's commercial message which reaches an estimated million and a half homes each year (according to a study made two years ago), is strictly soft-sell, based on company growth and background and a rundown of the agency's working system.

From all indications, budget permitting (and if listeners have a say in the matter), it's likely that INA will continue along with this mode of spreading holiday cheer, and chalking up company goodwill.

INA's Christmas goodwill ambassador, Bing Crosby, whose 'Sing with Bing' program has been building sponsor-listener rapport for the past six years, is shown here with CBS' A. H. Hayes





# **VIDEO TAPE**

## **is the shape of QUALITY TV commercials.**

### **TODAY**

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .

# 6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "Scotch" Brand Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



**Immediate playback** in a matter of seconds tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



**Tape saves days** because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



**Fast editing** is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



**Special effects** machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



**Speeds up approvals.** Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!

"Scotch" Brand Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



**Send for: "The Show is on Video Tape."** a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25¢ in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the plaid design are reg. T.M.'s of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York, Canada: London, Ontario. © 1960 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY  
... WHERE RESEARCH IS THE KEY TO TOMORROW



# What are your predictions for tv in 1961?

**John W. Guider**, president & gen. mgr.,  
*WMTW-TV, Mt. Washington, Me.*

Reappraisal and reorientation will be the themes for tv broadcasters in 1961. Networks, individual stations, the NAB and the trade press will



*Business up  
modestly in  
spring, with  
new highs last  
four months of  
1961*

evaluate anew the relation of tv to the millions it serves, and licensees will evidence an unprecedented consciousness of their Public Service obligations.

Congress and the FCC will pause in their explorative and investigative programs and will frame policies for a new era in the federal regulation of broadcasting. There will be a striking similarity between the obligations of the government and the voluntary purposes of the industry. Sec. 315 will not be repealed in 1961.

Normal programing will be given more emphasis as against spot coverage of special events. Immediacy of coverage will yield to more orderly and better prepared coverage in depth. All networks will produce more satisfying public affairs programs, partially because sponsors will show greater interest in supporting them.

Pinched by the profit squeeze between increased costs and sales resistance to higher prices, agencies will try to get more for their dollar. Time-buyers will be more insistent upon, and grateful for, relevant information about stations, and their audiences (not only quantitatively but qualitatively and by economics, sex and age identification). Greater recognition will be given to television markets as they exist in reality, and less reliance placed on metropolitan markets as traditionally defined by the Bureau of Census or as developed years ago

by city newspapers for circulatory statistics.

"Total Home Viewing" as directly researched will increase in importance as the measuring standard for CPM instead of "Metro Ratings" which at best were only an imperfect means of estimating total homes viewing.

Programs will show unusual improvements in the fall schedules. Advertising will be up modestly in the spring, will be off to an early fall start and will hit substantial new highs for the last four months (of the year). Educational tv will have its best year by a wide margin.

Some critics will continue to scream about the failure of tv to meet its challenge, but millions of people will contentedly and quietly accept as a matter of casual fact the speedy and vivid news coverage, superior entertainment and the wide range of programs for every taste upon which they rely from day to day.

**W. Thomas Hamilton**, general manager, *WNNDU Radio & Tv, South Bend-Elkhart, Ind.*

In keeping with our expanding economy (despite a first quarter business volume easement according to pundits and industry clairvoyants) and population, dollar volume for television will increase in '61 over '60 by approximately 7%. This increased volume will be credited to network and local sales national spot may tread water as the effects of the recent AFTRA and SAG agreements make themselves felt by way of increased talent fees for spot commercials. As a matter of fact, spot looks like it may well have rough going caught between the squeeze of higher talent costs on the one hand and increasing competition from network "flexibility" on the other. Medium-sized markets such as South Bend-Elkhart and smaller ones will feel like a 10-high straight caught between a flush and a full house.

Despite over-all raised volume the strong profit ratios of '59 and '60 will be harder to come by in '61 because of rising wages; slightly higher facilities costs; higher prices on features (post '48's and '50's) and syndicates; and the need for upped local promotional activities with resultant expanded local promotion budgets. All these will work against fat profits.

Now that all three networks are within rating decimals of each other, the competition for shows and sponsor dollars will be at a white-heat in '61. This competition augurs well for the image of the industry with both the public and Washington for it should bring forth some new and exciting programming in the fields of



*Medium and  
small markets  
will feel  
squeeze; higher  
station opera-  
tion costs*

entertainment and in documentaries, news and public affairs.

There is a growing confidence among networks and stations that new ideas and experimentation in programming should be given more expression and exposure—with consequent increasing public and sponsor approval for '61. Much of this new attitude can be traced to tougher intramural competition. Network affiliates in general have their fingers crossed that the networks, despite the heavier competitive pressures of 1961 will hold the line price-wise with agencies and advertisers.

Because of possible diminution of spot revenue in '61 more persistent cultivation of local and regional accounts will be on the upgrade particularly in larger markets—and at a most vigorous pace in the medium-sized and small markets.

With the big-brother-is-watching psychosis prevalent in the commun-

cations industry, station operators in '61 will be more directly at the helm in guiding their property's program fare and community activities in a vein more consonant with that imponderable "in the public interest, necessity, and convenience."

Lastly, it is my fallible prediction for 1961 that the much-maligned but highly important and valuable timebuying fraternity will pay more attention to a station's image, quality factor, over-all local service, management personnel, program and production-ability, and character standing in a given market when making the buying decision—but will also, alas, fall victim again in a majority of cases to the "numbers" habit.

**Robert W. Ferguson**, executive v.p. & gen. mgr. WTRF-TV, Wheeling, West Va.

One of the major happenings I look forward to in the year 1961 is an expansion of the policy the networks started so well in 1960 in regard to their presentation of more and better public affairs programming. And the fact that they have received such acclaim from all quarters I think will definitely encourage more blue-chip advertisers to sponsor many of these shows.

I also have a feeling that 1961 will see national advertisers putting more and more of their over-all budgets into television in both network and spot. This trend has increased steadily each year and I think it will continue to be prevalent in 1961.

I think 1961 will also bring about some long-awaited changes in the area of program packaging. The particular sore spot, one which I'm sure has bothered a number of station operators, has been the continuing trend of violence in much of the package programs that are distributed. With all



National advertisers will place more of their over-all budgets into tv

the furor that has been raised I think this year will see the various package producers make a sustained effort to lessen the amount of violence on the programs on tv.

In the area of commercial tv I also

look for the national advertisers to become more particular in their selection of stations in various markets and I think an important factor of their selection policy might well be the community image a station has and its adherence to good broadcasting policy via its active support of the Broadcasting Code.

In the realm of Congressional interest I think 1961 will find all tv stations subjected to a much closer scrutiny by not just the various government agencies concerned with tv and tv stations and policies, but by Congress itself. The purposes and

policies of tv stations and networks in their public service, public affairs and over-all programming efforts I feel will be covered to greater degree than ever before by the governmental bodies responsible for broadcast.

Finally, I think that the major changes in television for 1961 will be brought about by the people responsible for so many changes in tv—the tv viewers. And so long as they are content, pleased and entertained with the great variety of television as presented today, tv's program products will continue to be welcome guests around a home.

MORE THAN  
33 HOURS

of LOCAL  
EACH  
WEEK  
programming

This is the PLUS factor that makes WOC-TV more exciting—more interesting—*more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level—the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.



# FRESH MONEY!



## Research Triangle Park Unleashes New Buying \$

You have a new, solid reason for scheduling WPTF. The North Carolina Research Triangle Park has progressed from "dream" to reality. Early estimates that the Park will attract research installations employing 7,000 persons appear conservative.

**FIRST** to be completed was the multi-million dollar Chemstrand Research Center. Following closely will be the Research Triangle Institute headquarters, the Dreyfus International Center for Polymer Research, and the U. S. Forest Service eastern regional laboratory.

**MORE WILL FOLLOW.** The three institutions which form the Triangle already provide the largest concentration of research personnel in the South. (North Carolina State at Raleigh, Duke University at Durham, the University of North Carolina at Chapel Hill.) Now, with the 4,600 acre Park a going operation, the future development will be substantial.

**SCHEDULE WPTF . . .** a better buy than ever. And don't hesitate to call if we can help you or your Southern manager open doors in this exciting, new segment of our market. Our towers are practically next door to the Park and we are intimately familiar with the area's trade patterns and potential.

NATION'S  
28th RADIO  
MARKET  
NIELSEN #2

A map of the Southeastern United States, specifically the Carolinas, Virginia, and parts of Georgia and Tennessee, showing the coverage area for the 28th Nielsen Radio Market.

**WPTF**  
50,000 WATTS 680 KC  
NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina  
P. H. Mason, General Manager  
Gus Youngstead, Sales Manager  
PETERS, GRIFFIN, WOODWARD, INC.  
National Representatives

*National and regional buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**Welch Grape Juice Co., Inc.**, Westfield, Conn.: Schedules for its juices and jellies begin in 17 selected major markets the end of January. Placements are seven-eight weeks using day minutes and 20's, with some early and late nighttime. Buyer: Shirley Weiner. Agency: Richard K. Manoff, Inc., New York.

**Lever Bros. Co.**, New York: Its usual early year activity with day and early and late night minutes, and some prime, being set for the soaps and detergents. On Silver Dust, about 30 markets the middle of the month get six week placements. Bob Bridge is the buyer at SSC&B, New York. Dove, out of Ogilvy, Benson & Mather, New York, renewed and added some markets early January for 52 weeks. Whisk, BBDO, New York, also began for 52 weeks, in about 15 markets. Schedules on all were placed for 13 weeks through Needham, Louis & Brorby, Chicago.

**Norwich Pharmacal Co.**, Norwalk, Conn.: New schedules on Pepto-Bismol start 16 January and run through 13 February, in about 125 markets. Buys are for prime 20's and early and late night minutes, moderate frequencies. Buyers: Jack Scanlan and Bill Watterson. Agency: Benton & Bowles, New York.

**Peter Paul, Inc.**, Naugatuck, Conn.: Campaign for its new Peter Paul Almond Cluster candy bar begins 16 January in about 50 markets. Fringe minutes, preferably early evening, are being bought for nine weeks. Buyer: Joe Devlin. Agency: Dancer-Fitzgerald-Sample, New York.

**General Foods Corp., Post Div.**, Battle Creek: Schedules for Tang begin this month in about 15 markets. Moderate frequencies of prime 10's and 20's will run for four weeks. Buyer: Roger Jones. Agency: Young & Rubicam, New York.

**R. T. French Co.**, Rochester: Planning a campaign to introduce a new product, Frying Potato, as soon as distribution is cleared, probably late February. Schedules of day minutes will be bought in about 25 markets. Buyers: Mario Kircher and Carrie Senatore. Agency: J. Walter Thompson Co., New York.

### RADIO BUYS

**Grove Laboratories, Inc.**, St. Louis: Minit Rub schedules begin this month in about 20 markets. Day minutes, 9 a.m. to 4 p.m., are set for 13 weeks. Buyer: Larry Reynolds. Agency: DCSS, New York.

**Maltese Co., Div. of Heublein, Inc.**, New York: Eight-week placements for Maltese cereal start this month. Day minutes to reach the housewife will be scheduled in about 10 markets. Buyer: Frances John. Agency: Fletcher Richards, Calkins & Holden, Inc., New York.

## CALORIE CONTROL

(Continued from page 30)

raised some ears among the other brands, those that consider themselves "ethical" types as compared to "dairy case" types. Metrecal, Quota, Minvitine and others among the "ethicals" contain 78 grams of protein, the minimum daily adult requirement. "Dairy case" brands such as Carnation and Bow-Cal (in Chicago, handled by North) provide 58 protein grams. And then there are the "dog and cat" brands, the "off-beat odd labels," many of which are "severely lacking in nutritional standards," according to a Chicago-based firm.

The "ethicals" so far have not mentioned the other brands, plugging their own qualities. Metrecal's commercials that get closest to the weight problem, as opposed to the Churchill messages, are still not product advertising, according to K&E. A typical one, for example, features: (1) Hippocrates' 2,400-year-old warning that fat men die sooner than thin ones; (2) a discussion of the problems of obesity; and (3) the suggestion that Metrecal, with a physician's approval, "may be" a possible solution.

Minvitine, like Metrecal, suggests a physician's approval—a policy which would obviously tend to help the ethical products. And according to the Chicago source, the "dog and cat" brands are not selling very well, despite their price which is considerably lower (79¢ as opposed to about \$1.29) than the big-name brands.

Several food brokers contacted by SPONSOR reported that the sale of these new products has not, as some had suspected, made any significant changes in general grocery buying patterns. It is hard, they said, for a housewife to determine how and where she should buy less for the rest of the family, if only one or two members are on the diet. As a result, she buys the usual items in the same quantities as if everyone in the family were eating regularly.

And the brokers indicated that shelf space, for the major brands at least, is usually available. Wander's Minvitine has national distribution primarily in grocery stores but, like Quota, has some drug distribution as well. Metrecal is distributed in both, and has an edge as the brand most requested. Distribution for Minvitine and Quota was no great problem

because, in the case of Quaker and its many grocery items, chain distribution is already established. Wander, which has had Ovaltine in grocery outlets for years, had no trouble gaining entrance for Minvitine.

The outlook for future expansion of this booming new industry, according to the consensus, seems to be this: Right now total market advertising (with the exception of Metrecal's network program and Minvitine's participations) is concentrated chiefly on sophisticated urban and suburban audiences. If expansion reaches markets in rural and small town areas, this bigness will balloon.

As for Metrecal and K&E, they are confident that any expansion will be in their favor. They are in the key position as "grandaddy" of the industry at six months and already identified as closely with calorie control as Kleenex is with tissues or Milltown with tranquilizers. "Very few companies are concerned with persons when they are sick and when they are healthy," said K&E's Nicholaus. "Drug companies cater to the sick, food companies to the healthy; we serve both." The Dalton Co. will market Metrecal, Pablum, Bib baby juices "and other products that will be added upon clinical validation."

And their choice of the Churchill series looks like a winner. As an elated ABC official put it last week, "The series is receiving the highest Nielsen rating for any continuous public affairs series this season. The last show telecast before the holiday hiatus in the schedule received a 16.2 rating and a 27.4 share of audience in the Nielsen 21 market ratings—damn respectable for this kind of programming."

And as K&E's Nicholaus put it, "Overweight is a problem and our product is a possible solution. If, in a commercial, honestly written and carefully documented, we can show the dangers and a possible solution—we have done our job."

It's easier to count calories than to keep tabs on developments in this young industry. At presstime, the Borden Co. had just gone on New York area radio with spots for a new 900-calorie product. The public may be dizzy with more and more brand names in the coming months. As for network TV's share of the boom, the young industry is watching Metrecal, and waiting.

## FARM RADIO

(Continued from page 35)

successful marketing strategy is the fact that sales continue to set new monthly and yearly records: nf-130 sales have climbed to the point where it is second only to VapoRub in the entire Vick's line.

Russell H. Eshelman, marketing vice president for Hess & Clark, has this to say about sales results: "Although we're delighted with sales progress, our ambitions are far from fulfilled. Our aim is to have nf-130 overtake sales leadership from that little blue (Vicks) jar."

Myzon's media-marketing plans, structured by the same close farm market scrutiny as required for H&C, are somewhat more complex because of new product development during the past year. The majority of items in Myzon's line are less than a year old.

Because of the product transition, Myzon felt it necessary to professionalize its corporate image in the direction of a drug producer, rather than a maker of feed additives, according to Arthur L. Decker, senior vice president. Henri, Hurst & McDonald, and Myzon account supervisor. "The sociological pattern of farming's future is changing, and Myzon, we felt, needed a new corporate image to fit the changing picture," Decker says.

The image-making is backed up by some shrewd and professional time-buying. This is the manner in which Super Iron Plus, a new high potency injectable iron for swine, was introduced last spring:

Seventy percent of the nation's pork is produced in the Midwest, with the heaviest concentration in Iowa. H&M plotted the geographical target area for Myzon, and devised a six-week saturation media plan for the farrowing season. High point of the campaign was a radio technique devised, said the agency, by Lee Randon, audio-video director for H&M—*an "interlocking" strategy*, which not only provides ultra-saturation, but paved the way for increased Myzon distribution, heavy in-store merchandising, and Myzon's Iowa sales blitz.

Here's how it worked: First, the six-week campaign broke with semi-saturation schedules on four mid-western "umbrella" stations: WOW,

**Omaha:** KMA, Shenandoah; WHO, Des Moines, and WMT, Cedar Rapids. These stations provided extensive coverage of the target area, and enhanced product prestige by the support of leading farm directors on those stations. Two weeks later, another semi-saturation schedule was begun on Keystone Broadcasting stations throughout the target area, providing grass-roots penetration at the local level. Combined, the two campaigns continued for a month, forming "interlocking" coverage.

Of Myzon's total advertising budget—which has gone as high as \$1.25 million—80% is invested in radio. "Radio's flexibility fits right in with our charting of seasonal farm marketing areas," Decker says.

A crisis bordering on disaster for hog raisers occurred during last spring's farrowing season, which gave Myzon an opportunity to develop, through radio, a public service slant for the area. Unusually bad weather in Iowa, unseasonal cold and heavy snows, kept the sows and their new litters indoors. Unable to forage for soil-contained nutrients necessary for normal development, the hogs and their litters were seriously threatened with anemia. Myzon was able to rush new copy to all of its radio stations, advising farmers that Super Iron Plus could save the litters.

For added impetus, shortly after the start of the Iowa radio campaign, Myzon conducted a sales blitz for Super Iron Plus. Nineteen extra salesmen were recruited from other territories to supplement the Iowa area sales force in making dealer calls. Radio station salesmen also joined in the blitz, calling on feed stores, farm supply stores, drug stores, etc.

"Radio stations do an exceptional job in merchandising cooperation," Decker said. "The small stations do just as good a job as the big stations," he says, "and in some cases better." Decker said KBS itself was active in the merchandising operation.

Myzon and Hess & Clark are only two examples of how companies in the animal health industry use radio to solve common marketing problems. But broadcasters can be certain that, with the stepped-up intensity in animal health research, others in the field will be taking tips from these aggressive merchandisers.

## DREW

(Continued from page 39)

products so that the question of market analysis figured greatly. Here he had the experience of running countless tests of various types and he became familiar with the ways various companies got their new products launched.

In May of 1959 he became vice president of marketing at Coty. Here he had the opportunity, for the first time, to bring together for practical application his vast experience in sales, advertising and marketing.

"Usually a vice president for marketing is a coordinator of product managers. Since a product manager must make money for the product, the marketing director must make money for the corporation," he explained.

"Some companies are run by men with narrow vision of the factors which make products sell," he said, "while some feel consumer advertising alone will sell merchandise and don't give adequate thought to other devices such as deals, special packaging, promotions, trade campaigns, or in-store displays." As he puts it, "These men are advertising purists who believe in low cost and good copy and they minimize the intermediate steps—role of sales force, role of merchandising and packaging forces."

"The men I most admire are men who are able to appraise all these factors and balance them up practically," said Drew.

"In the last several years, advertising and business has become much more serious than it ever was. Agencies are working harder and producing better copy, working more economically," he said. "The role of the businessman in the agency is becoming more important. Today the account supervisor must be a businessman as well as a creative man," said Drew.

Drew enjoys his work at Coty. It has afforded him trips to Europe to gain insight into Coty's foreign operations. Coty was founded in Paris and is still a French company. French is spoken in the N.Y. office (although Drew doesn't speak fluent French) and there is a succession of French men and women working here. "This enables us to get an insight into the foreign market," he said.

## MANGER

(Continued from page 10)

tures are recorded on hundreds of still photographs transferred to tape and run in synchronization with voice-over, previously taped dialogue.

"This live-stop-motion technique provides a unique visual approach to go with our unique copy," Price states. "It heightens the humor by allowing certain facial expressions and motions to be held for varying lengths of time, and holds the audience spell-bound."

Wexton has prepared a two- and one-minute version for showing in its 11-11:30 segment of *Open End*. The minute spot will be seen three times a week within the Garroway show, along with weather check I.D.'s each day on that program, according to Martin B. Brucker, Wexton a.e.

The anticipated radio schedule will include three spots each on the shows of Klavan and Finch (WNEW), Jean Michel (WNEW), and Jack Sterling (WCBS). The tv sound track will be used at least part of the time. It is felt at Wexton that this additional coverage will round out the audience, and that the radio personalities will have their share of fun with the panel characters, thus heightening the impact of the commercials.

In the Manger spots, the panel show is known as "Either End." The soft-sell dialogue is sprinkled with adult-level wit, which nevertheless manages to emphasize the large proportion of Colombian coffee contained in the product. One of the panel members, a marriage counselor (unmarried) states that he does not drink coffee. By the time the commercial draws to a close he is on his way to the apartment of a female panelist, who is a divorce lawyer, to try her Manger Hotels coffee "hand-picked from the peaks of the magnificent Colombian Andes, and to see her slides of the Andes.

Heading up the marketing team which is introducing the coffee is Bill Muser, president of Park Avenue Foods, a wholly-owned Manger subsidiary. Though the coffee is designed to sell at about 98 cents per pound, Muser feels it can go over. As he puts it, "Americans are now becoming coffee snobs because extensive travel has exposed them to the differences that exist between one blend and another."

## SYNDICATION

(Continued from page 32)

placed in carefully chosen time periods—can prove as efficient a buy (1) as marginal time network television, and (2) as any form of spot television."

But unlike network programs, syndication—like spot—can be used either regionally or locally. Here K&E examined another syndication application—in major markets with four to seven channels in which network campaigns have characteristic frequency weaknesses. Here syndication differed from spot in two important ways: it provided program-embedded commercials and merchandising opportunities, but required longer commitments, usually for 26 or 52 weeks.

There are 11 of these markets of four-or-more tv channels: New York and Los Angeles have seven, and Chicago, Detroit, Dallas, Milwaukee, Minneapolis-St. Paul, San Francisco, St. Louis, Seattle-Tacoma, and Washington, D. C., have four.

Here K&E examined the present nighttime network schedule of the advertiser for which this syndication study was prepared. It found no significant difference between these 11 markets and the rest in coverage (all about 93% in four weeks), but discovered a 13% lag in frequency of average commercial minutes in these 11 markets. Thereupon K&E asked this: How do Schedules "A" or "B" compare with prime or marginal spot schedules in providing the added frequency needed in these 11 markets?

At first, any of the added local schedules seemed to correct the weakness of the 11 markets. In decreasing order, network plus one local schedule raised frequency in those markets as follows: prime time spot, 7.9; marginal time spot, 7.7; Schedule "A," 7.6, and Schedule "B," 7.2.

But then K&E asked whether the relative noting of commercials differed between program-embedded syndication announcements and non-embedded spots. Its conclusion was this: "Syndicated films prove to be more efficient than any form of spot television in providing additional weight of conscious impressions in the 11-market area." Allowing two-thirds noting for program-embedded

commercials, one-third for prime time, and one-half for marginal time, syndication announcements had less coverage and circulation, but more efficient noted impression CPM's than spot. The four-week total cost and CPM's for noted impressions, in ascending order of the CPM's were: Schedule "A," \$59,500 at \$5.11; Schedule "B," \$50,000 at \$6.25; marginal time spots, \$62,000 at \$7.32; and prime time spots, \$53,400 at \$9.27.

"Syndicated films," the K&E study summarized, "when their purchase is carefully implemented, can prove an efficient national or local buy as efficient as (1) marginal network time tv, (2) prime time spot tv, and (3) late or early evening spot tv." ▶

## KMTV

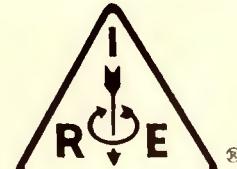
(Continued from page 35)

Before the news period was over phone calls poured in, praising the station for its courage in showing the film. A repeat on the 10 p.m. news brought hundreds of additional such calls.

Such favorable public reaction convinced KMTV that the film should be re-telecast to reach a wider audience. Five days later, a program about the crash called *Six White Crosses* was aired in prime time (8-8:30 p.m.). Attempting to place responsibility for the accident, station newsmen interviewed members of the police department, Safety Council officials, teenagers, parents, traffic court judges, and even city Councilmen. The patrolman who investigated the accident, the doctor who examined the dead, a 19-year-old boy who had climbed out of the death car a half hour before the crash—all told their stories.

Once again, public approval was so overwhelming, kines of the program were sent to schools and civic groups throughout Omaha, Lincoln, and Nebraska City along with a newscaster who filled in details.

Today, with the tragedy two months behind, requests for the film are still coming in. Further proof of its powerful message is that the Omaha Safety Council has submitted *Six White Crosses* for a National Safety Award. ▶

For that   
**NEW IDEA**  
visit the  
**IRE SHOW**

March 20-23, 1961                      New York  
Coliseum and Waldorf-Astoria Hotel

Members \$1.00. Non-members \$3.00

Age limit—over 18





*Under the banner of The Advertising Council*

# The seeds of hope are sown by many hands

*"We cannot live only for ourselves. A thousand fibers connect us with our fellow-men; and along those sympathetic threads, our actions run as causes, and they come back to us as effects."*

—Melville

Take a look at the facing page.

What you see are some fairly familiar symbols of some pretty important public service causes—notices that catch your eye almost every time you stop, look, or listen these days.

What you won't see though is the effect these campaigns have had on a lot of people.

Start with the heads of business firms who contributed the money, advice and advertising support needed to make this work of The Advertising Council possible. Add to these the volunteers in advertising agencies whose gifts of time and talent brought these messages to life.

Their creative efforts in turn inspired still other people who run our magazines and newspapers, radio and TV stations, outdoor and transit advertising companies to contribute \$181,900,000 worth of free space and time during the past twelve months alone to bring these meaningful messages home to you.

These seeds were sown in fertile ground—the

hearts and minds of the free people of this country.

Only a few of these causes called for money. None of them had an axe to grind. Created in an atmosphere of voluntary cooperation, they inspired confidence in individual action. And they won your support.

As a result, ours is a stronger country, a freer country, a safer country.

Thanks to your response, classrooms grew where there had been none before. More kids went to college. Untold forest fires went unlit, and many people riding the highways owe their lives to the safety program.

You saved your money through buying Savings Bonds, and strengthened the cause of freedom through getting out the vote and sending aid abroad.

For these reasons business, advertising and media—as the private voice of public conscience—believe in furthering these public service causes through The Advertising Council.



FOREST FIRE PREVENTION



UNITED COMMUNITY CAMPAIGNS



STOP ACCIDENTS



HOPE



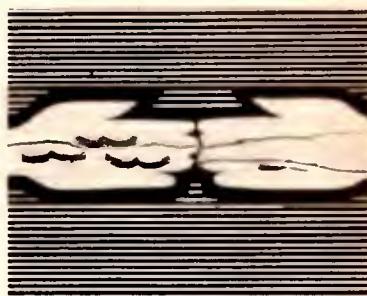
BETTER SCHOOLS



MENTAL HEALTH



CONTRIBUTE—WORK—VOTE



RELIGIOUS OVERSEAS AID



HIGHER EDUCATION

KEEP IT BRIGHT

AID TO HIGHER EDUCATION



STAMP OUT PARALYTIC POLIO



CONFIDENCE IN A GROWING AMERICA



RADIO FREE EUROPE FUND



RELIGION IN AMERICAN LIFE



1960 CENSUS



RED CROSS



UNITED NATIONS



J. S. SAVINGS BONDS

THE ADVERTISING COUNCIL  
...for public service

ADVERTISING COUNCIL  
PUBLIC SERVICE

If you would like to know more about this work, this magazine suggests you write to The Advertising Council for a free booklet, 25 West 45th Street, New York 36, New York.

The space for this message is donated by this publication in cooperation with The Advertising Council.

## ADVERTISERS

The Advertising Federation, with the help of the Advertising Assn. of the West, is readying a campaign to clarify its purpose to the trade.

The team will put to work a five-ad series—*Advertising Speaks for Itself*—in the trade press.

The ad series was prepared by Bozell & Jacobs under the supervision of Donald D. Hoover, head of Eastern operations.

### Campaigns:

- General Mills to introduce its new recipe service, Butterfudge Favorites, via net tv shows, nighttime and daytime. Agency: Dancer-Fitzgerald-Sample.

- Wish-Bone Italian Dressing will use tv in its newest and most extensive campaign. The bulk of the ad money will go to print: five major consumer magazines. Agency: Edward H. Weiss, Chicago.

### PEOPLE ON THE MOVE: Rich-

**BUYING GUIDANCE**—Betty Frank, hostess of WLIR, New York, 'At Home Show,' discusses services of the New York City Department of Markets with Commissioner of Markets Anthony Masciarelli. The discussion covered guidance in selecting, purchasing and preparing foods



**PITCHING** in at WWDC's annual Christmas party at D.C. Village District Home of the Aged, is Ruth Rea, Miss Washington of 1960. WWDC presented cash Christmas gifts to the home and its residents on behalf of listeners who responded to the station's Christmas Fund plea



WQAM, Miami, disk jockey Don Armstrong was co-sponsor of the U.S. Marine Corps. Reserve's annual Toys for Tots dance at Hialeah Municipal Auditorium. Over 1,500 toys were collected as admission for needy Miami kids

**ard E. Baiter**, merchandising manager, Pepsodent division, Lever Bros., elected marketing v.p., Pepsodent division.

## AGENCIES

**Ted Bates** has been added to Scott Paper's stable of agencies, now adding up to six.

Bates gets Walldorf tissue and a long-term project for new product development.

The other five: JWT: Compton, Ketchum, MacLeod & Grove and Ehrlich, Newirth & Sobo and Albert Frank-Guenther Law.

**Agency appointments:** Carey Salt, Hutchinson, Kansas, to Lowe Runke, Oklahoma City . . . Lever, its "all" products, to Sullivan, Stauffer, Collwell & Bayles, and its Swan Liquid to BBDO. Both accounts from Needham, Louis & Brorby . . . Borg-Warner, Spring division, Bellwood, Ill.,

to Edward H. Weiss, Chicago . . . Pulse, Inc., to Henry J. Kaufman, Washington, D. C. . . . Standard Oil, New Jersey, to Needham, Louis & Brorby for institutional advertising (\$1 million) . . . Sterling National Bank & Trust Company of New York, to Van Brunt . . . Grove Laboratories, two new products, to Cohen & Aleshire . . . Golden Dipt Manufacturing, St. Louis, to S. E. Zubrow, Philadelphia.

**PEOPLE ON THE MOVE:** Sig Rehbock, from Rehbock Advertising to client service group, executive staff, Rose-Martin . . . Bernard Levine from research-project director, Grey, to research group supervisor, Gardner . . . M. Peter Franeeschi from Foote, Cone & Belding to administrative coordinator, and Charles Keilns, McCann-Erickson, to senior tv producer, radio tv department, both at D'Arcy, New York City . . . A. E. Carr to associate copy chief, Ronald H. Oakland to assistant tv radio director, and James P. Gry-

myr to copy chief, all at Knox Reeves, Minneapolis . . . E. L. "Larry" Deckinger, Grey's director of media strategy, named chairman of ARF's appraisal panel . . . Arno H. Johnson, JWT v.p. and senior economist, named ARF membership committee head . . . Mal Oehs from media planner, Grey, New York, to media director, BBDO, Minneapolis.

They were elected: Robert F. Friedmann, pres., Parsons, Friedmann & Central, Boston . . . Harry C. Groome, Jr., v.p. and associate managing director, plans and marketing department, Philadelphia office, N. W. Ayer . . . Robert P. Engelke, v.p. and associate media director, Ted Bates . . . E. Bradford Hening, executive v.p., Baner & Tripp, Philadelphia . . . Neal O'Connor, v.p. in connection with New York Service, N. W. Ayer . . . N. T. Garrabrant, James W. Green, Frank Westbrook, and Arnold R. Reisinger, all v.p.'s, at North Advertising . . . Thomas Blosl, v.p., Botsford, Con-

**WINNERS** of KDKA's Big K Birthday House, Mr. & Mrs. Fred Hohnadel pawn their baby off for a few hours on d.j. Bob Tracey before making a ground tour of their new \$18,500 Pittsburgh home



**MERGING** of Klaeger Film Productions into Transfilm-Caravel brings together again William Miesegaes (left), president of T-C, and Robert H. Klaeger. Klaeger was a T-C exec before forming his own firm



**ON CIGAR SCENE**—Tvb's president Norman Cash, telling the annual meeting of the Cigar Institute of America-Cigar Manufacturer's Assn., in Atlantic City why tv is ideal medium for selling men's products

stantine & Gardner, Seattle . . . John W. Connor, v.p., Knox Reeves.

## TV STATIONS

**New offices:** The Rumrill Company, in New York City, at 1 Rockefeller Plaza, after 1 February. Temporary headquarters, this month, 10 Rockefeller Plaza. Bruce W. Jones, company v.p. and plans board chairman, to head metro office . . . **Bozell & Jacobs**, in New York City, at 230 Park Avenue, after 16 January.

Cunningham & Walsh's Dr. Richard H. Baxter, speaking before a panel session of the Speech Assn. of America in St. Louis, deplored the lack of co-ordination between the current three major tv audience profile studies.

His thinking: "the 'audience profile' studies are too often treated as separate, without being brought into

the focus of their inter-relationship."

His recommendation: a synthesis of these three studies:

- Tune-in numbers: audience response both during and after exposure to a given program.

- Audience composition: audience description in terms of age, education, income, ownership and other facts about audience members.

- Quality of audience: audience characteristics in terms of psychological variables and information variables.

Baxter also described the need for expansion in all three types.

The mechanics of TvB's latest effort to spur advertising, will be unveiled in the Midwest this week, at two showings in Chicago.

Details of the campaign, *The Progress of Discontent*, is slated for showing, first, on the 13th to advertisers and agencies. The next day, before the annual banquet of the National Appliance and Radio-Television Dealers, TvB's Norman Cash, and the Bureau's v.p. and general manager, George G. Huntington, will make the presentations.

**PEOPLE ON THE MOVE:** Robert L. Simmons from sales executive, Electra Teleproductions, Baltimore, to account executive, WJZ-TV, that city . . . Keith G. Dare from sales manager, WHCT, Hartford, Conn., to sales manager, WNBF-TV, Binghamton, N. Y. . . . Don W. Peters from operating superintendent, Northeast Nebraska Telephone, to sales staff, KTIV, Sioux City, Iowa . . . John Conomikes from account executive to local sales manager, WTAE, Pittsburgh . . . Hal Fisher to director of public affairs department, WBBM-TV, Chicago . . . Neal Edwards, manager KXAB-TV, Aberdeen, named v.p. North Dakota Broadcasting . . . Edwin W. Pfeiffer, from sales manager to station manager, WGR-TV, Buffalo, N. Y. . . . Art Howard from account executive, to assistant sales manager, and Earl Eklund from account executive, to national sales service manager, both at KTNT-TV, Tacoma, Washington.

## WWTV-AREA FAMILIES

## BUY 54% MORE FOOD

## THAN NORTH DAKOTA!

WWTV

WWTV has daily circulation,  
daytime and nighttime, in 36  
Michigan counties (NCS No. 3).

### The Felzer Stations

WKZD-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC-TRAVERSE CITY  
KOLN-TV — LINCOLN, NEBRASKA

WWTV, Cadillac-Traverse City, alone serves an area with 54% more food sales than the entire state of North Dakota\*.

WWTV is the undisputed leader in Northern Lower Michigan television, delivering more homes than Station B in 433 of 450 competitive quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1960). To match WWTV's 36-county coverage you would have to use 13 daily newspapers or 16 radio stations.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having! If you want it all, give us a call!

\*WWTV-area food sales are \$219 million compared to \$133.9 million for North Dakota. (Source: SRDS, October 15, 1960)

# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC  
Officially Authorized for CADILLAC-TRAVERSE CITY  
Serving Northern Lower Michigan  
Avery Knodel, Inc., Exclusive National Representatives



They were elected v.p.'s: C. P. Persons, Jr., to executive, and Wil (Please turn to page 60)

# WASHINGTON WEEK

9 JANUARY 1961  
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PUBLICATIONS INC.

**Time must pass and dust must settle before it will be possible to assess the significance of the Dean Landis report and his appointment as temporary White House aide on reforming the Federal regulatory agencies.**

Relatively certain, even if none of the recommendations are ever carried out, are some changes on the Washington regulatory scene. The FCC and FTC were never pushed into changes by new laws, but both were "influenced" by the Harris subcommittee spotlight to make sweeping changes.

The FCC has been tightening controls over broadcasting gradually but surely for many months. The FTC undertook a crusade with respect to advertising. While the Landis report is not to be compared for impact with the Harris hearings, it may also have its repercussions.

Unnoticed by the report's charges of delays, red tape and frustrations in FCC procedures have been efforts by chairman Frederick Ford to clean up this situation. Ford appointed an expeditor to get after matters which have been awaiting decision for unduly long periods of time. In many other ways, he has tried to clear up delays in his agency.

Efforts along these lines will undoubtedly multiply as an indirect result of the report. In another direction, more care will probably be exerted to avoid even the appearance of influence by the industry and particularly by the networks. So it may be more difficult for broadcasters to find sympathetic ears over at the FCC.

In a year-end statement, Ford said he would ask Congress for power to reorganize the commission. Specifically, he would set up panels of Commissioners to make decisions instead of having all cases decided by all commissioners. He would also adopt a "summary judgment" procedure, with both changes aimed at speeding up processes and indirectly answering Landis report criticisms.

**The naming of Dean Landis to the temporary job of overseeing administration efforts to revamp the regulatory agencies could lead to the setting up of a Congressional group of a similar nature.**

The staff of the expiring Legislative Oversight subcommittee recommended creating such a group. Prospect of Landis doing his projected job from the White House will lend urgency. The lawmakers think of the agencies as "arms of Congress," and fear control by the legislative branch.

Quite apart from the Landis report, the die is cast for strong administration pressure for "rough" regulation.

**The prospect of two sets of eyes vying with each other for discovery of the most irregularities or laxities in regulation could be frightening.**

If the appointments as FTC and FCC commissioners are of men outside of present speculation, it might be necessary to reserve judgment while they familiarize themselves with the problems over which they are to assume jurisdiction.

On the other hand, for instance, if the FCC seat should go to Nick Zapple or to Kenneth Cox, the die will be cast in the Landis report direction. Zapple is counsel for the Senate Commerce communications subcommittee, and is the eyes, ears and expert knowledge of that group. Cox conducted probes and hearings for the same subcommittee.

Under either man, assuming that the new appointee will also be named chairman (though Bartley could still move up), the FCC would regulate more vigorously than the broadcasting industry would wish.

# FILM-SCOPE

9 JANUARY 1961  
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The need for an up-to-date primer of syndication essentials from the viewpoint of the national tv user has finally been met by a recent Kenyon & Eckhardt study.

A special presentation (see p. 30, this issue) found that syndication's cost compared favorably either nationally or locally with other media when properly used.

Syndication had a heavy cost advantage over spot announcements because its program embedded commercials enjoyed a much higher degree of consciousness.

Costs-per-thousand for noted impressions in a national campaign were projected at \$5.44 to \$6.43 for syndication (depending on time cleared), \$6.31 for marginal time network programming, \$8.30 for Class "AA" spots, and \$6.69 for late night spot schedules.

User locally, syndication again had advantages over spot; it was especially efficient as an additive to correct the frequency weakness of network programming in those 11 markets with four or more channels: in these problem markets syndication delivered thousands of noted impressions at \$5.41 to \$6.25 (depending on time again), while prime time spots cost \$9.27 and marginal time spots were \$7.32.

K&E's scrutiny was fixed on clearing good time periods in order to reach large audiences; loyalty to a specific show was not a factor in its study.

The agency made two projections of syndication costs: one based on any of the three best syndication time periods in the markets studied, and the other based on a better-than-average but not top time period.

Cost efficiency was found to be remarkable in the best time periods and very good in better-than-average time slots.

The two men behind the study were K&E's associate media director v.p. Marvin Antonowsky and radio/tv director v.p. James S. Bealle.

## ITC is tapping the foreign language tv film market within the U. S.

Six Spanish-dubbed film series have been sold to KCOR-TV, San Antonio, to reach Spanish-speaking viewers on both sides of the border.

A package of 78 episodes from Susie, Ramar, Hawkeye, Monte Cristo, Charlie Chan, and Cannonball begin telecast this month.

The advance November ARB reports are always carefully watched by syndicators with new programs starting their air cycles.

It was noted in the research department of CBS Films that its Brothers Brannagan series managed to score 14 time period firsts in the reports: in Atlanta, Baton Rouge, Birmingham, Chattanooga, Green Bay, Jacksonville, Johnstown, Mobile, New York, Norfolk, Oklahoma City, Portland (Me.), Providence and Roanoke.

## Some syndication insiders feel an upturn in film business is in sight.

Quipped one: "For the past two years business was always actually worse than it seemed it was going to be, and now that everyone's ready for the worst it may turn out to be surprisingly good."

Observed another: "The money is around and enough of it. The only question is, how do you prod it loose?"

CBS Films came out better in 1960 than in 1959 and it did it the hard way: station sales.

Despite the failure of Conoco and Carling's to renew their respective big regionals, the distributor stepped up its local, station, and regional sales efforts on shows such as Deputy Dawg, Brothers Brannagan, and Heckle & Jeckle.

An active end-of-year sales period is largely responsible for sales manager Jim Victory's bullish attitude: December was 60 per cent ahead and the fourth quarter was 18 per cent ahead, compared to 1959.

In 1961 CBS Films will have several new syndicated shows plus a number of off-network re-runs for syndication distribution, but has no plans for getting into feature film distribution as other network syndication arms have done.

Syndicators have always kept this ace up their sleeves for a time of income troubles: the fast-selling ultra-low budget show.

Shows produced for as little as \$10,000 an episode and sometimes closer to \$5,000 per half hour have repeatedly been brought out of the bag for quick profits.

The three chief program areas lending themselves to this type of treatment are sports, documentary, and music.

Production is done on a shoestring budget and sometimes—as in the case of documentaries using stock footage or brokered footage—there's hardly any original production at all.

In sports, famous athletes are used as personalities or perform in staged competitions out of season, often for prizes.

In music a very neat trick of some seasons ago was producing 39 half-hours of musical numbers by a famous band and then reshuffling the numbers with a minimum of extra production for a new second year.

#### Tape producers are continuing their facilities boom.

National Video Tape Productions, a part of Sports Network, Inc., is the latest of the tape producers to open a tape facility in midtown New York.

The old complaint that Hollywood's traditional production techniques are more expensive than New York's tv-designed methods has come up again in commercials.

One report has it that commercials for a coast-based client couldn't be made as cheaply there as in New York.

If true, the report smacks of Hollywood's initial cost problem of a decade ago: many Hollywood projections then were that film could never be produced cheaply enough to meet tv's budget requirements for programming.

Only those producers who streamlined budgets by producing for home screens instead of theater screens solved the cost problem.

Schwerin has found a number of advantages in its studies of cast commercials—but also posts a list of important "ifs."

Cast commercials, Schwerin studies have found, are economical, have a pre-established performer around whom commercials can be tailored, and provide a change of pace from straight sell commercials.

But, Schwerin warns: familiar personalities are not always the most persuasive; a well-known actor is not always a well-liked one; personalities must exert influence, not just be present, in commercials, and finally, even a star needs a copy story to work with.

# SPONSOR HEARS

9 JANUARY 1961  
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Reports are that WNTA-TV, Newark, and a group interested in converting the station into an educational model are not far from a deal.

Linked into the proposed undertaking is New York's cultural Lincoln Center.

Price being asked by Eli Landau is \$4,750,000, but, according to the same reports, there'll probably be a meeting of minds at \$4.5 million.

There's one negotiating area where a package must be all wrapped up and pretty dead set for agreement and that's the merge of a couple rep firms.

If word of such a negotiation starts bouncing around, the stations involved will ask questions and if the deal doesn't come off it can prove very embarrassing to both negotiating parties: a stationman doesn't like to feel he hadn't been consulted.

Few, if any, veterans in the ad business can make this claim: of having worked with J. Walter Thompson, the founder, in a client capacity.

One who had is Maurice Needham, 71-year-old NL&B board chairman.

When Needham was 25 years old he was ad manager of Nash Motors in Kenosha, Wis.

The company was then a JWT client and JWT bimself participated in the planning sessions from time to time.

Compton can now lay claim to having more board of director members than any other agency in the business, namely, 17.

The board "packing" has evoked this joshing prediction on Madison Avenue: the next move will be to appoint an executive committee, which will take the power of ultimate decision out of the board's hands; then there'll be a couple of executive v.p.'s, one of them on administration; after that the agency will be able to start on its upper echelon building all over again.

**Do you know what was the shortest signal switch in network history?**

It happened back in the early '30s and involved an agency executive who also had a knack for barking like a dog which made him a natural for the agency's dog food account.

The client's show originated out of Chicago and this agencyman had occasion to visit New York on business. Hence the billboard and the closing had to be each switched twice quickly up and back just to get in those four trademark barks. He also had to join what was then AFRA.

**Like Washington, McCann-Erickson's gone on an accent-on-youth kick.**

It appears that come the next two years a horde of "bright young men" will have replaced many of the upper-echelon oldtimers, with these having been nudged into taking the 55-year-old retirement option.

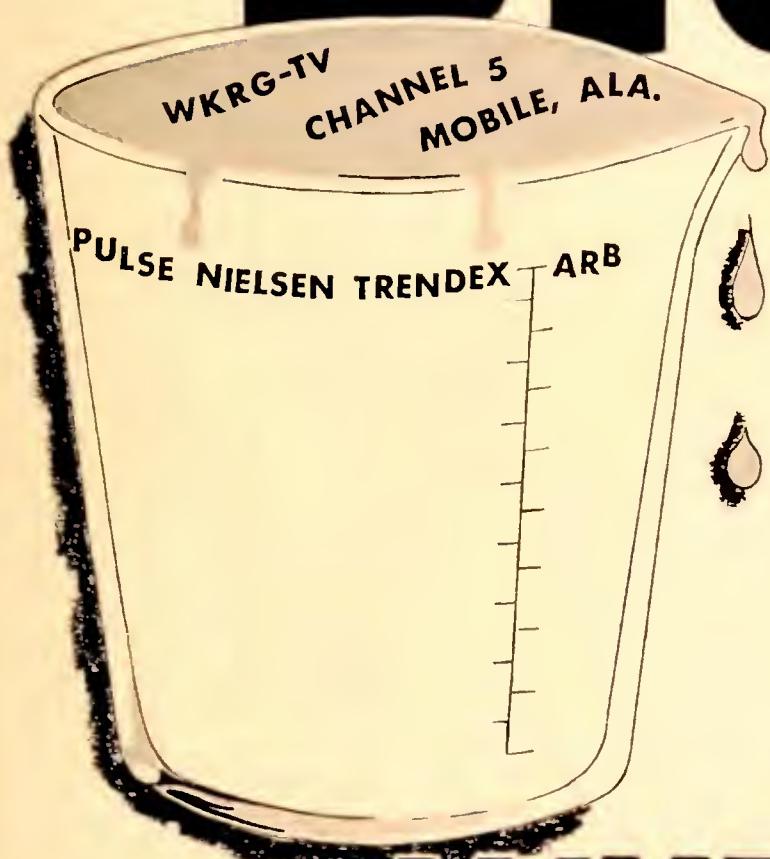
One end result: it wasn't so long ago that Marion Harper was under the average brass age, but in the intended reshuffle he could come out as over the average.

Perhaps it hasn't occurred to the tv networks but there's a hard money residual value in the public affairs programs that are piling up in their libraries.

These libraries will replace the feature newsreels companies of the past as a source of reference material for the '50s, '60s and thereon.

On The Gulf Coast

# THE BIG ONE



Takes the *Measure*

# WKRG-TV

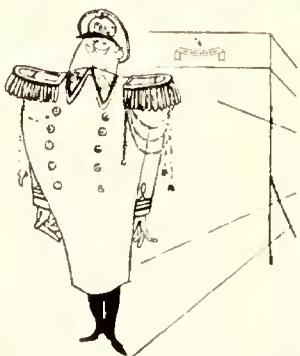
CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,  
or C. P. Persons, Jr., General Manager*

# NEWS will have a **NEW DIMENSION** soon in **SPONSOR**



## **WATCH FOR IT!**



### **INTRODUCING THE NEW DRYDEV-EAST HOTEL**

39th St., East of Lexington Ave.  
**NEW YORK**

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager  
Oregon 9-3900  
Teletype NY-1-4295

## **WRAP-UP**

(Continued from page 51)

**Liam Hearn**, at WKRG-TV, Inc., St. Louis-Mobile, Ala. . . . **Jacques Biraben**, **Martin S. Flesler**, and **George R. Jeneson**, at WOR division, RKO General.

**Happy birthday:** WBZ-TV, Boston, air personality, **Bob Emery**, celebrating 40 years in broadcasting.

## **RADIO STATIONS**

**KDAY**, Los Angeles, is the latest station to challenge the NAB's discouragement of liquor advertising on the air.

The campaign KDAY's running in this area: Kahula coffee liqueur.

KDAY expressed attitude: if a station is willing to take beer and wine spots it shouldn't show discrimination against liqueur and cordial advertising.

The last uproar in the industry over liquor advertising was when a Massachusetts radio station put on a vodka brand.

### Ideas at work:

- **KDKA**, Pittsburgh, gave away a house valued at \$18,500, complete with \$15,000 worth of furnishings, in its recent *Big K Birthday House* contest. To compete in the contest, which drew some 50,000 entries, listeners were asked to identify a "sound charade," a different one each week, for an eight week period, and to complete a 25-word statement on why they would like to live in the *Big K Birthday House*. Weekly winners received appliance starter sets.

- **WINS**, New York City, gave a new sponsor product a fanfare introduction to area listeners by tying in a two-week contest around the product name. Listeners were asked to submit "persuasive" letters of 110 words or less extolling the merits of the product, Persuade, a new suede cleaner, and to tell why it should be used. To the writer of the most persuasive letter, went the first prize of an RCA color tv set and to five runners-up, transistor radios.

**Among the Christmas ideas at work:**

- **KALL**, Salt Lake City, stimulated a bit of house-decorating competi-

tion among its area listeners during the just past Yule season by offering lavish prizes like a mink stole, a hi-fi set, and cash, for the most unusual Christmas motif decorated homes. The gimmick: the station's call letters had to be included in the decor. Sample: *KALL for Christmas cheer*.

- **WISH**, Indianapolis, cleared its programing hours, Christmas Day, from 9 a.m. to six p.m., to make way for the presentation of a *WISH Carol Christmas Card*. Eighteen of Indianapolis' outstanding choirs and choruses performed for one-half hour each, during this time. Only four minutes per hour were set aside for commercial time. The program was sponsored by the Turner Oil Company.

- **WMFJ**, Daytona Beach, Fla., this past Yule, turned its altruistic thoughts to remedying the fact that area folks (some of them, anyway) had never even seen a real snowman. The station ran a special Christmas contest with the prize offer: a real snowman! The idea: listeners were asked to send along letters telling why they would like to have a snowman in their own yard. To the home of the writer of the most original letter a snowman building crew (station personalities) was dispatched, who proceeded to build, from ice furnished by a local ice company, a 6-foot snowman.

**PEOPLE ON THE MOVE:** **Pierre Willis, Jr.**, to WRIM, Pahokee, Fla., as general manager and program director . . . **Don Waterman** from executive v.p., Bob Dore Associates, to sales department, WNBC radio, New York City . . . **William J. Page** to WWOK, Charlotte, N. C., as station manager and assistant to the general manager . . . **Edward J. Peters** from salesman to local sales manager, WMBD, Peoria, Ill. . . . **William Joe Crews** to manager, KFSA, Fort Smith, Arkansas, and **Glyn Wilson** to sales staff, that station . . . **Allen Dunn** to manager, KOLO, Reno, Nevada . . . **John Vath** from manager WWL, New Orleans, to manager, WSME, New Orleans . . . **William Dean** from operations manager, WWL-TV, New Orleans, to manager, WWL, that city . . . **Carl Andersen** from sales manager, Farmaster Products, Shenandoah, Iowa, to sales staff, KMA, that city . . . **Bill Sawyers**

from station manager, KBIQ, L.A., to sales department, KPOL and KPOL-FM, L.A. . . . **Ted Court** promoted to local sales manager, WEET, Richmond, Va.

**Station acquisition:** KRKD-AM-FM, L.A., bought by The International Church of the Foursquare Gospel from Trans-American Broadcasting. Sale price: \$1.5 million cash.

**Sport note:** WGN Radio, Chicago, broadcast sponsorship in the Chicago Cubs games has been renewed by the Oak Park Federal Savings and Loan Assn.

**Thisa 'n' data:** WCAX, Burlington, Vt., reports that for the first time in Vermont broadcasting, the bulk of its sports programs has been completely sold out for a whole year . . . WNEW, New York City, program director, Mark Olds, participated in TV and Radio Advertising Club of Philadelphia seminar on *Radio Programming Today and in the Future*, 5 January.

## NETWORKS

**Net tv sales:** ABC TV's *Championship College Basketball* sponsored by General Mills (Knox Reeves), and Bristol-Myers (Doherty, Clifford, Steers & Shenfield) . . . Cracker Jack (Burnett), sponsorship in NBC's *The Shari Lewis Show* . . . Gold Seal (Campbell-Mithun) alternate-week quarter-hours in NBC's *The Price Is Right* and *Here's Hollywood* . . . Dow Chemical (Norman, Craig & Kummel), alternate week quarter-hours in NBC's *From These Roots, Here's Hollywood*, and *True Story*.

**PEOPLE ON THE MOVE:** James W. Dodd from international sales coordinator, Screen Gems, to manager, sales administration, NBC International Enterprises . . . Frank Rogier, from sales manager, Thermo Fax Sales, subsidiary of Minnesota Mining, St. Paul, to general sales manager, Mutual Radio network.

**ABC TV's latest gimmick mailing:** Small magnifying glass mounted in folder bearing suggestion—*Take a closer look at television today*. The net's efficiency figures (Nielsen data)

are also charted in the promotion piece.

## REPRESENTATIVES

**TvAR's Larry H. Israel** foresees 1961 as a peak year for spot tv billings.

His prediction: "despite increasing competition from other media in the coming year, more advertisers will be using more spot tv."

Israel bases his optimism on TvAR's all-time high national spot tv billing total for 1960.

According to the company's v.p. and general manager, all five of the Westinghouse stations, which they rep, chalked up a substantial increase, last year.

**Bolstering also the trend toward spot tv,** is Petry's study, *Trends in the Selection of Media by the Top 100 Advertisers — 1956-1959*, which reports that spot tv expenditures increased 71% since 1956.

According to Petry's report, the

spot medium, from among the big four media of these largest advertisers — net tv, spot tv, newspapers and magazines — has climbed from fourth place in 1956 to a close race for second in 1959.

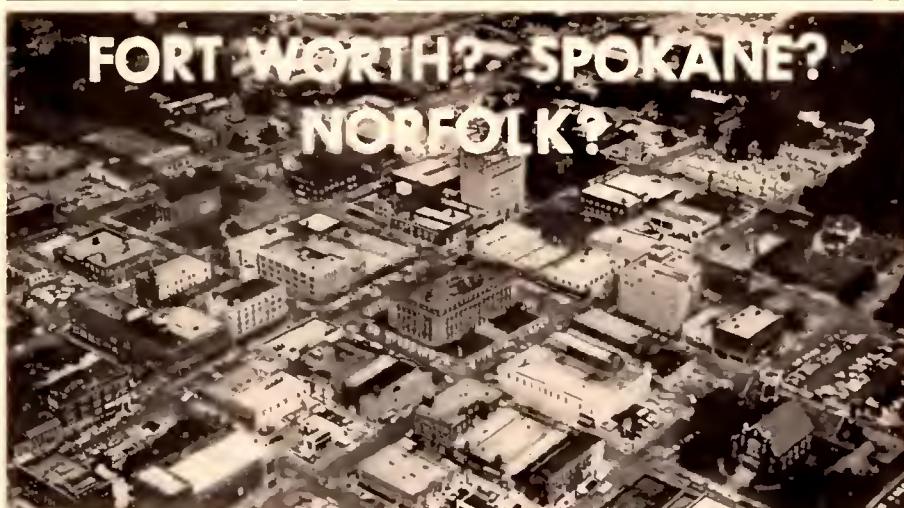
**Blair**, now in 11 cities, will expand its facilities in Atlanta to include television, mid February.

H. W. Maier, who for the past three years has been account executive in Blair's Dallas office, is being transferred to head up the company's new tv facilities in Atlanta.

Maier's post at Dallas has been filled through the addition of Jack Van Volkenburg, Jr. He's from the L.A. office at CBS Spot Sales.

Van Volkenburg will report to Steve Beard, director of Blair Television sales in the southwest.

**Rep appointments:** KSBW, Salinas, KNFS, Hanford, and KVEC, San Luis Obispo, all California, to H-R, from Daren F. McGavren, Inc. . . . KWJJ, Portland, Ore., to Tornet, Allen & Crane . . . KMSP-TV,



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

# KNOE-TV

Channel 8  
Monroe, Louisiana

*Photo: Aerial view of prosperous El Dorado, Arkansas, located in the rich oil area.*

CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

Minneapolis-St. Paul; WEAU-TV, Eau Claire, Wisc.; WLOF-TV, Orlando, Fla.; and KGUN-TV, Tucson, Ariz., all to **Young-TV** for national representation . . . WEAQ, Eau Claire, Wisc., to **Radio T.V. Representatives**.

**PEOPLE ON THE MOVE:** **Byron E. Goodell**, NBC TV Spot Sales staffer, appointed Eastern division sales manager for tv. that firm . . . **William K. Burton** from account executive, National Advertising, subsidiary of Minnesota Mining and Manufacturing, to manager, Detroit office, Robert E. Eastman. He replaces **Frank L. Boyle** who moves from there to assume major agency sales responsibilities in the New York office, next month . . . **William F. MacCrystall**, H-R, tv sales head, appointed manager of the H-R L.A. office, succeeding retiring **Harold Lindley** . . . **Richard A. Leader** from general sales manager, KWIZ, Santa Ana, Calif., to senior account executive, H-R, radio sales . . . **Marvin D. Melnikoff**, from director of research and editorial staffer, Televi-

sion Magazine, to director of marketing and research, Weed.

## FILM

New attention paid to commercials and commercials campaigns in 1961 is expected to lead to heavier use of photo-script monitoring services.

**U. S. Tele-Service Corp.**, for one, reports that its storyboards of tv commercials taken off the air for clients increased 350 per cent in 1960 over 1959.

A heavy increase again was anticipated again in 1961, largely from clients who wish to be informed of what their competitors are doing as well as what is being done in commercials in unrelated fields, explained president Henry L. Sondheim.

**Sales:** Seven Arts Associated's Warner Bros. *Films of the '50's* to WCAU-TV, Philadelphia; WROC-TV, Rochester; WTVJ, Miami; WLOS-TV, Asheville; KLFY-TV, Lafayette, and KMJ-TV, Fresno . . . CBS Newsfilm

added 38 new subscribers in 1960, including six newly licensed Canadian stations—CFCN-TV, Calgary; CJCH-TV, Halifax; CFCF-TV, Montreal; CFTO-TV, Toronto; CHAN-TV, Vancouver, and CJAY-TV, Winnipeg—the new West German network, Freies Fernsehen; the third Japanese network, Fuji; stations in Bermuda, Bucharest, Cairo, Damascus, Mexico City, Montevideo; Panama, and Rhodesia, and these domestic subscribers: WRDW-TV, Augusta; WJW-TV, Cleveland; KID-TV, Idaho Falls; KRCC-TV, Jefferson City; WBIR-TV, Knoxville; KOLN-TV, Lincoln; WITI-TV, Milwaukee; KNOE-TV, Monroe; WTAR-TV, Norfolk; WJKG-TV, Panama City; KOLO-TV, Reno; WHEC-TV, Rochester, N.Y.; WREX-TV, Rockford; KXTV, Sacramento; WHYN-TV, Springfield, Mass.; WFLA-TV, Tampa; WTOL-TV, Toledo; KTVH, Wichita; KIMA-TV, Yankton, and WBNB-TV, St. Thomas, Virgin Islands.

**Commercials:** GE will use documentary commercials produced by Robert Lawrence on its CBS TV Gershwin special . . . **Hal Marienthal** joins Paramount Television Productions as video tape services salesman . . . **Ken Drake** to On Film, Princeton, N.J., as animation and aerial image director . . . **Ben Kranz** named v.p. senior producer and **Harold Bernard** editorial supervisor of Robert Lawrence productions . . . **Harold Klein** appointed executive director of the Film Producers Association of New York.

**NEWS  
will have a  
NEW DIMENSION  
soon in  
SPONSOR**

**WATCH FOR IT!**



**PEOPLE ON THE MOVE:** **Bruce Collier** appointed southwest division manager and **B. Cranshaw Bonner** named Atlanta account executive for UAA.

## PUBLIC SERVICE

**WHL**, St. Louis, kept Western Union lines humming as it dispatched hourly communiques to the trade press, reporting on the progress of its fund-raising marathon for the Boys Club of St. Louis.

After 67 hours and eight minutes, the station's mikesters called it quits, due to "traumatic laryngitis."

The Boys Club fund was enriched by over \$14,500.

**Public service programming:** WFIL-TV, Philadelphia, with the University of Pennsylvania, put together a series of programs showing how University research and experiments are applied to industry and national defense. The series, *Frontier of Knowledge*, premiered 22 December . . . WPIX, New York City began a weekly half-hour documentary film series, *The Commonwealth of Nations*, 8 January, depicting the evolution of the British Empire during the past 500 years . . . WRCV-TV, Philadelphia, began its second series of religious programs for young children, *Faith of Israel* . . . WMCA, New York City, broadcast *The Operators*, an exposé of "shady" business dealings.

**Public service in action:** KRON-TV, San Francisco, scheduled a series of specially prepared filmed spots, 10's and 20's, of actual auto accidents, as a safe driving admonition during the holiday season . . . WKNB, West Hartford, Conn., also in the interest of safe driving, aired announcements inviting motorists to stop at The Circle Shoppe, a local coffee shop, for a free, and sobering, cup of coffee, New Year's Eve . . . KNOE-TV, Monroe, La., is lending assistance, by invitation, to the State Department in a project requested by the Indian government. The station is supplying the Indian Educational TV stations, and film services, with a complete documentation of the recent visit there by Indian statesman, G. Rajagopalan . . . WTOP, Washington, D. C., a CBS affiliate, in an editorial, praised NBC TV for the "distinct public service" it performed with its *Sit-in* documentary of mid December . . . WOOD-TV, Grand Rapids, Mich., public affairs department, together with City Manager, Al Rypstra, put together a film showing the city's progress during the past year.

#### Public service ideas at work:

- WTCN Radio, Minneapolis-St. Paul, made it possible for an area listener to win the prize of a month's rent, or house payment, during the station's annual public service endeavor to rid the city, safely, of discarded Christmas trees. The contest

idea: listeners were asked to bring a tree to a designated lot where it was registered for the prize drawing. The burning of the trees, which took place after the prize drawing, was supervised by the local fire departments. Two additional prizes of radios were also given away.

**Public service programming anniversary:** KDKA, Pittsburgh, observing 40th anniversary of its religious programming broadcasts.

#### TRADE DATES

RTES resumes its post-holiday TB&S Seminars and Newsmaker Luncheons in New York City with two nationally known radio and TV personalities as featured speakers.

Leading off the renewed sessions is Arthur Godfrey who will present the show business viewpoint of the broadcasting media on 10 January, in the Hawaiian Room at the Hotel Lexington.

Edward R. Murrow will express his thinking at the first Newsmaker Luncheon, 12 January, in the Grand Ballroom of the Hotel Roosevelt.

Other RTEs dates:

17 January, TB&S Seminar, Hotel Lexington. Subject: *Sponsors can make things happen*.

18 January, Production Workshop, Hotel Roosevelt. Subject: *Community Antennas*.

24 January, TB&S Seminar, Hotel Lexington. Subject: *Local programs via syndication*.

25 January, Round Table, Hotel Roosevelt. Subject: *How good is foreign tv?*

31 January, TB&S Seminar, Hotel Lexington. Subject: *Local radio in the '60's*.

Other trade dates:

13 January, New York Chapter of the Academy of Television Arts and Sciences annual "close-up" dinner.

31 January, New York Chapter, American Women in Radio and Television theatre party at Camelot.

9-10-11 February, Mutual Advertising Agency Network Meeting, San Francisco.

26 February, New York Chapter, Broadcast Pioneers, Dinner.

you can't cover

ATLANTA

without

# WAOK

## America's Most Powerful

### 24 HOUR

### Negro Station

SALES RESULTS THRU  
POWERFUL PERSONALITY  
PROGRAMMING

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

# WAOK

ATLANTA

For Details And Avails Contact  
Daren F. McGavren Co. or Stan  
Raymond—WAOK—Atlanta, Ga.

*A client deserves the finest*

*in any business. At WSLS-*

*TV in Roanoke a client*

*gets the best...a selling*

*job! 448,000 TV sets*

*to prove it! Not enough*

*room in this ad for*

*details. Call Avery-*

*Knodel, Inc.,*



# RADIO BASICS

## AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER  
YOUR  
REPRINTS  
NOW**

FILL COUPON  
WE'LL BILL YOU LATER

### Price Schedule

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100.....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

## TV and radio

## NEWSMAKERS



**Stanley Reulman** (left) was elected a vice president, and **Daniel Denenholz** (below right) company secretary, for the Katz Agency, at the company's annual meeting of stockholders and directors, last week. Reulman, who is manager of Katz's San Francisco office, has responsibility for the agency's West Coast operations. Denenholz is a v.p. and director of research and promotion.

Reulman, who has been with the Katz organization for some 22 years—seven of these in Chicago, seven in L.A., and eight in the San Francisco office—began his advertising career with the Ankrum Advertising Co., in Chicago, with the assignment of securing new business. He later resigned from that company to accept a position with the sales staff of the Chicago *Herald & Examiner*, where he spent three years. From there he joined Katz. Denenholz, a pioneer in the research and promotion activities of the Katz Agency, joined that company in 1931. He was elected a v.p. in charge of research-promotion three years ago. Denenholz is a member of the Radio & Television Research Council, the Radio & Television Executives Society, and Tvb.



**Fred von Stade** has been appointed general manager of Taft Broadcasting's Lexington, Ky., television station, WKYT. He fills the top post left vacant by Robert Weigand who was named general manager of Taft's tv property in Columbus, Ohio, WTVN-TV. Von Stade comes to Lexington from the Columbus station, where he had been national sales manager for the past year. He became affiliated with that station in 1956. Von Stade's background in the tv industry runs the gamut from floor man and various production-direction capacities to over-all authority in sales.



**Frank Kemp** has been elected to the board of directors, and made a senior vice-president, at Compton Advertising. His election, along with five others to similar posts last week, increases the size of Compton's board from 11 to 17 members. Kemp, who heads up Compton's media department, first joined the agency in 1939 and served in various positions in the media department before his appointment to the top post in 1956. He has been instrumental in establishing improved procedures in media research.

## The seller's viewpoint

*It doesn't take expensive analysis to appreciate the frequent criticism, from public and trade, that all radio stations today sound pretty much alike, contends Arthur D. Sakelson, sales manager, WFMQ-FM, Chicago. Not only is most radio programing similar, he says, but most stations have an equal or near-equal number of rating points. Not content with the use of gimmicks, contests, giveaways—which he feels many broadcasters mistakenly deem "creative"—Sakelson calls for a reappraisal of the medium, one which will bring advertiser and station closer in their efforts toward creative programing.*



### **Don't kid yourselves about being creative!**

**R**adio broadcasters are constantly under a barrage of inquiry, criticism, and suggestions from the public, advertisers, and their agencies. Some of this concerns the creation of new ideas in radio broadcast. "What" they ask, "are you doing in new and creative programing? Why do you all sound so much alike?" This prodding is often well-founded, and when made known to the higher echelons of station management, produces some curious results. First, in many instances, we find we do sound alike. Moreover, often to our dislike, we find we have an equal, or nearly equal number of rating points. To answer this criticism and at the same time increase our ratings, something less than genius overtakes us. Gimmicks, contests, giveaways! Anything at all. Then we point to our new cost-per-1,000 or cite the station's new sound or d.j.'s or combination of same as an indication that the station is creative. Creation, bah! You know it and I know it. We hardly ever bother to create anything new. The broadcaster, in many instances, has gone awry.

The same situation: another broadcaster and another look. He puts together an idea. He uses a specific time period for a specific program. He uses a known and respected local personality or talent to entertain his audience. In short, he tastefully designs a total vehicle that is local in color, responsible in meaning, and is of immediate interest or value to his audience. Alas, he is answering his prospective client's "what's new?" Sponsorship of programs of this kind would be custom-made and available to the vast and growing number of local and national advertisers who want and must have more than mere exposure—who must have the public's goodwill and warm regard.

The arguments to such a creative mixture are age old. We hear it shouted (and whispered) from the highest towers along Michigan Avenue. "What is the cost-per-1,000?" Now I ask you, the buyers of this industry, how can you be seeking new ideas from broadcasters? If you must have a

low CPM before you buy, why bother with new ideas? Merely buy numbers. Indeed, how many advertisers know if the time they purchase or the programs they buy will sell their products well, until they try? Aside from the weather-news-sports programs, many excellent radio programs exist today, on a locally sponsored basis, that have extremely high CPM's, but the audience is pleased with the program and the advertiser is pleased with the results. This is due in large measure to the fact that these advertisers know they are building an audience and their cost-per-1,000 items moved off the shelves is very low.

Still, in demanding a lower and lower CPM from the broadcaster, these highly imaginative programs must fall. Such is the potential splendor and myopia of the industry.

Today there is a greater expectation for advertisers in radio broadcasting than ever before. It is the potential that advertisers must cultivate. There is more local talent available today than there has been in many years. Talent in the form of local newspaper columnists, financial editors, sports personalities and reporters, local news commentators, storytellers, baby doctors, almost anybody. The facilities for broadcasting are highly developed. The radio set figures defy comparison with any other medium. In most markets throughout the world the broadcasters stand ready and willing to program specific shows for alert audiences by distinguished advertisers. And is not this distinction the basis of creative advertising?

And yet, perhaps the fault lies with these men, these broadcasters. Perhaps they are only standing ready when indeed they should be, as Jack Kennedy would say, moving forward.

For if creation is to succeed, much like the Garden of Eden then, it must take two. Form an idea. Conceive a program. Tailor it to your advertiser's needs. The alternative is waste. And in advertising today no one can afford waste.

# SPONSOR SPEAKS

## Aftermath of the SAG-AFTRA negotiations

The recently completed negotiations on performers' fees with the industry's two leading talent unions, SAG and AFTRA, have left a trail of much bitterness and unhappiness.

On the surface, it seems as if tv spot had been sold down the river. Increases in most spot fees are far greater than those for network, and many believe that these new high talent costs will seriously affect spot revenues.

There is also a considerable amount of criticism to the effect that station and spot interests were not adequately represented at the conference table.

But beyond these immediate, pressing matters, there is a growing feeling among advertising men that there is something radically wrong with the entire structure of talent union negotiations.

They point out that a system in which actual buyers of talent (advertisers and/or agencies) never deal directly on wages with the unions is absurd, even though the legal reasons for the practice are formidable.

It is a fearfully complex subject; so complex in fact that it has been said that fewer than 20 advertisers and agencymen in America really understand its ramifications.

But, for the good of the industry, it is a matter that deserves airing. In forthcoming issues SPONSOR will outline certain aspects of the problem and some solutions that have been suggested.

## Fred A. Knorr

The sudden and tragic death of Fred A. Knorr in Fort Lauderdale last week removed from broadcasting, and particularly from radio, one of its most vital forces.

Fred, as president and principal stockholder of Knorr Broadcasting, Jackson Broadcasting, and Southern Michigan Broadcasting, operated WKML, Dearborn-Detroit; WKMF, Flint; WSAM, Saginaw; WKHM, Jackson; and WELL, Battle Creek.

He was known throughout the industry both for his broadcasting achievements and for his innumerable civic activities. SPONSOR joins his hundreds of friends in extending deepest sympathies to the Knorr family.

## 10-SECOND SPOTS

**New Frontiers:** Harry De Grasse, head cameraman on CBS's *Angel* series, recalled recently his silent movie days. His favorite tale is of the time Will Rogers, attired in red flannels, ran out the front door of the White House, unhitched a delivery-wagon horse, and galloped up Pennsylvania Ave. "I just asked the butler if we could use the White House for our picture, *The Texas Steer*, and he said, 'Sure.' Coolidge was President, but he was in South Dakota. Rogers hustled up the drive bundled in a blanket to hide the long underwear, then he dropped the blanket and went into action. We shot the scene, and that was that." *Maybe those spoilsport Secret Service guys will let someone shoot a touch football film?*

**Sign-on, Sign-off:** They were viewing rushes from an episode of ABC's *Naked City*, when they came to a fight scene. In the melee a chair was overturned, exposing a big label which clearly read: "Property of NBC-TV."

**Household hint:** Tv star Andy Griffith said that helping with the dishes and housework makes for a happier marriage. And, he added, *it's too bad more wives don't do it.*

**Mouths of babes:** Primitive Africa sends a report of the first rock 'n roll dance held in Ghana. Said a Ghanaian *Times* editorial: "It is peculiar. It is outlandish; it is voluptuous; it is weird withal. It is even against our culture. The masses like the unusually sensational, we admit. But we should be alert enough to stop the sway of the lewd over our society."

**Wise guy:** Comic Jackie Mason said on a Garry Moore tver that the television commercials don't apply to him. For instance, he pointed to the spot for people who drink coffee and can't sleep. "When I sleep," he said, "I can't drink coffee."

**Coastal culture:** NBC's night man, Jack Paar, suggested the following as a definition of the Hollywood Woman— She's a gal who stuffs all of herself that she can into torero pants, and then what hangs out, she bleaches. *Oh, is THAT what they mean by "bleached ends!"*

# four in one!

## FIRST IN SHARE

ARB reports KETV is first in Omaha in share of audience from 9 a.m. to midnight, Sunday through Saturday. KETV wins a 35.6 share . . . Station Z has a 33.3 share . . . Station Y has a 31.7 share of audience.

## FIRST IN MOVIES

ARB reports KETV is first in Omaha in movies for the 13th consecutive rating period. Nighttime movies of KETV have over twice as many viewers as do movies on the runner-up station.

## FIRST IN PRIME TIME

ARB reports KETV is first in Omaha in prime time from 6 p.m. to midnight, Sunday through Saturday. KETV wins a 38.8 . . . Station Z has a 31.0 . . . Station Y has a 30.2.

## FIRST IN 8 OF 10 NETWORK SHOWS

ARB reports KETV has 8 of the 10 top network shows in Omaha. Here's how the shows line up rating-wise:

Gunsmoke	42.5	Lawrence Welk	31.0	KETV
Real McCoys	35.0	KETV	31.0	KETV
The Untouchables	34.2	KETV	31.0	KETV
My 3 Sons	33.0	KETV	31.0	
77 Sunset Strip	32.0	KETV	30.2	KETV

Source: American Research Bureau, November, 1960.



Ben H. Cowdery, President

Eugene S. Thomas, V. P. and Gen. Mgr.

CALL H-R NOW

OMAHA WORLD-HERALD STATION

ABC TELEVISION NETWORK

# 1000000

What station is best described by the word, "FRIENDLY?"\*

\*Pulse Special Survey, Washington 5 County Metro Area, May 31-June 15, 1960



WWDC—FIRST... and a runaway leader in the popularity poll for the friendliest radio voice in Washington, D.C. Which proves the effect of our often-aired slogan... "the station that keeps **people** in mind."

**WWDC**  
*Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

For full details on radio leadership, write WWDC or ask your Blair man for a copy of WWDC's new "Profile of Preference."

*And in growing Jacksonville, Fla.—it's WWDC-owned WMBR*